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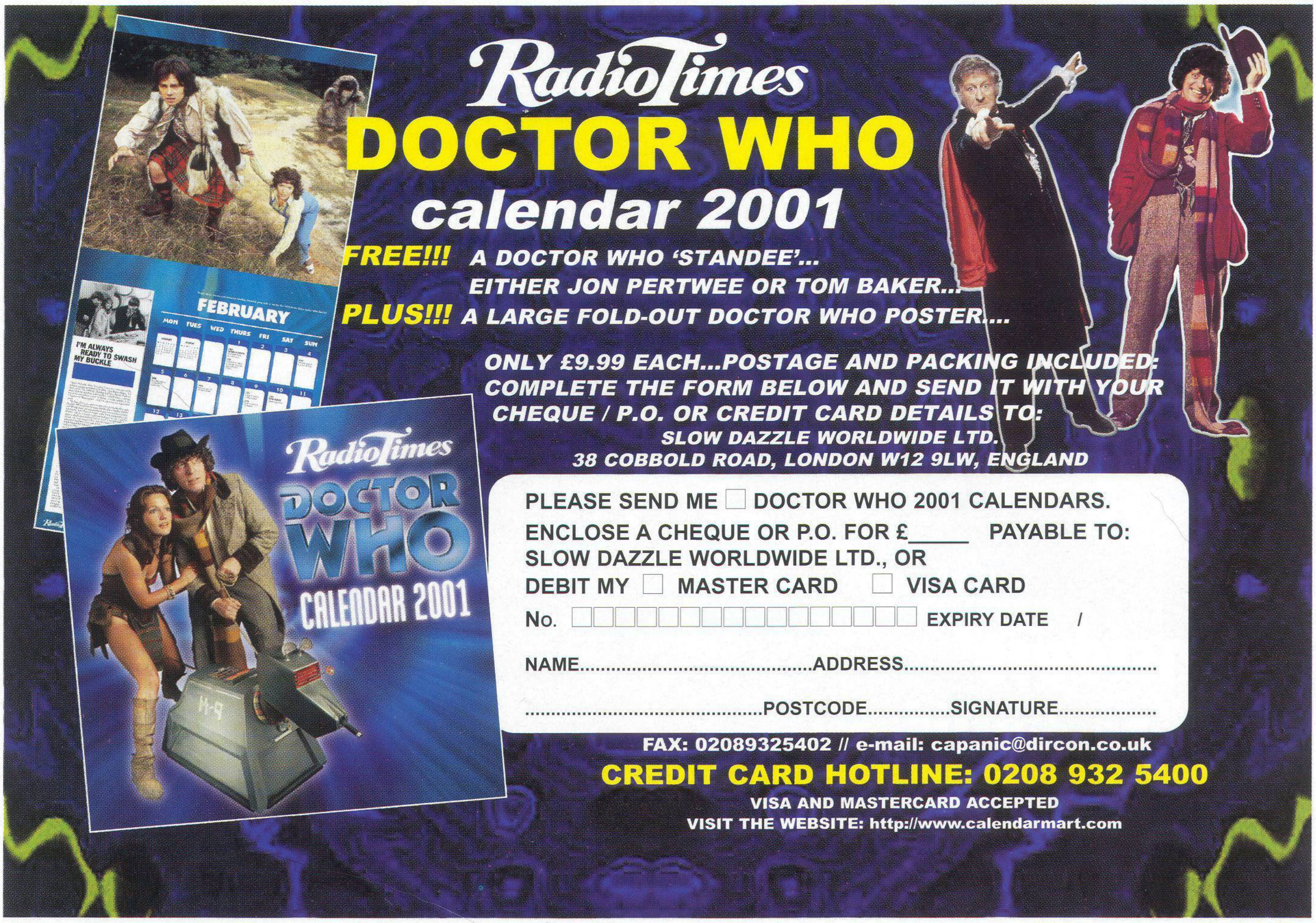

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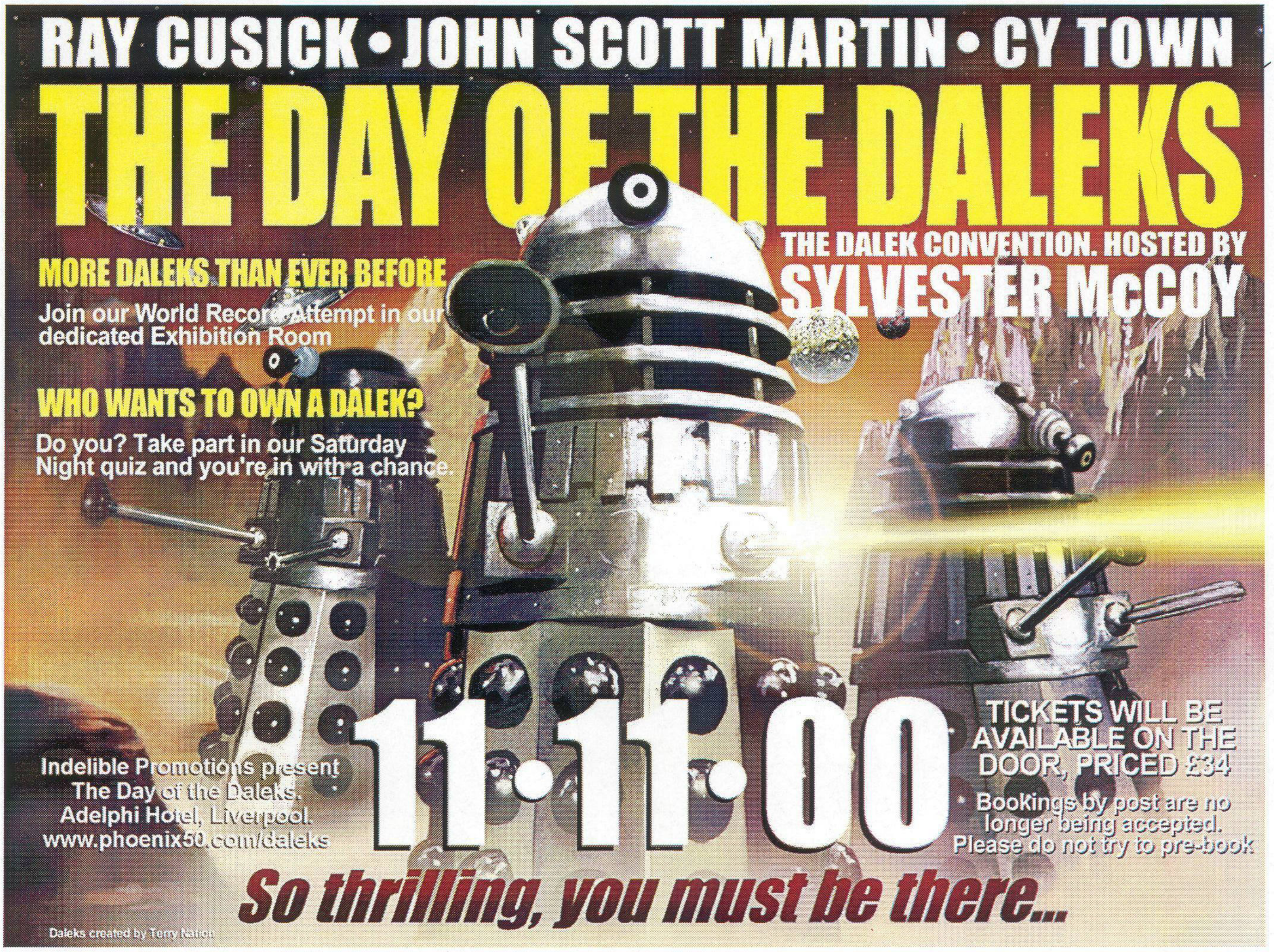

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DWM 297

'It is meaningless!'

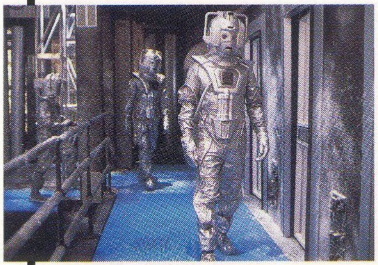
FEATURES

SPECIAL ISSUE

Excellent! DWM celebrates the terrible Cybermen

They've got a special video boxed set hitting the shops soon, the Eighth Doctor is set to battle them on audio early in 2001 and, hell, they're *very nearly* 35 years old . . . so what better time to celebrate the rise and fall of those hulking, emotionless metal menaces, the Cybermen?

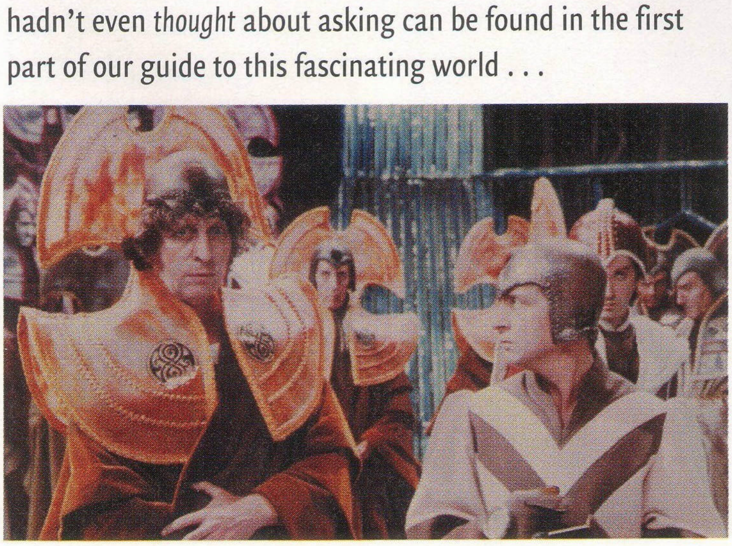
Aside from the fantastic double-sided poster free with this issue, there's a glut of gleaming Cyber-goodies in this **DWM**: we examine the painstaking restoration of *The Tenth Planet*'s final, parallel-Earth-shattering instalment; the Time Team take an Antarctic stroll as they meet the Mondasian misfits for the very first time; the **DWM** *Archive* unearths Season 12's *Revenge of the Cybermen*; and erstwhile Cyber-killer Sarah Berger reveals behind-the-scenes secrets from *Attack of the Cybermen*!



So raise a glass of Castrol to those silver giants of the small screen – our favourite *Doctor Who* monsters of all. (After the Daleks, of course . . .)

8 Kasterborous or bust!

Everything you ever wanted to know about Gallifrey but hadn't even *thought* about asking can be found in the first part of our guide to this fascinating world . . .



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Gallifrey Guardian

Additional *Androzani*

'Extras' for BBC Worldwide's forthcoming DVD release of *The Caves of Androzani* have been announced. Late in September, stars Peter Davison and Nicola Bryant were re-united with director Graeme Harper to record a full commentary on the highly-regarded story which will form the centerpiece of the DVD. All four episodes will be digitally remastered; Harper has asked for matte shots of the planet's surface from Part One to be re-created to eliminate on-screen 'judder'. An extended scene, a 'making of' featurette (to include some unedited studio material, including the Davison/Colin Baker regeneration), a trailer and a separate music track complete the package, due to hit the shops in April 2001.

Big Finish tunes up

October sees the release of the first of Big Finish's soundtrack CDs, containing music from its range of *Doctor Who* audios. This initial volume features the work of musician Alistair Lock, with tracks taken from *Phantasmagoria* and *The Spectre of Lanyon Moor* amongst others. A further two volumes are planned; these will include Nick Briggs' scores from the popular *Dalek Empire* range. The CDs will be available from specialist shops or by mail order, priced £8.99.

Events news

Next year's Battlefield V convention, originally due to be held over Easter, has been rescheduled to the weekend of Friday 23 to Sunday 25 February, still at the Hotel Leofric, Coventry. Celebrities attending, subject to commitments, include: Tom Baker, Sylvester McCoy, Anthony Ainley, Nicholas Courtney, Anneke Wills, Frazer Hines, Caroline John, Elisabeth Sladen and Nicola Bryant. For further information, write to: Battlefield V c/o Appledore, Western By Pass, Totnes, Devon, TQ9 5SS. Website: *www.battlefieldevents.com*

TV types vote our show into top three programmes ever

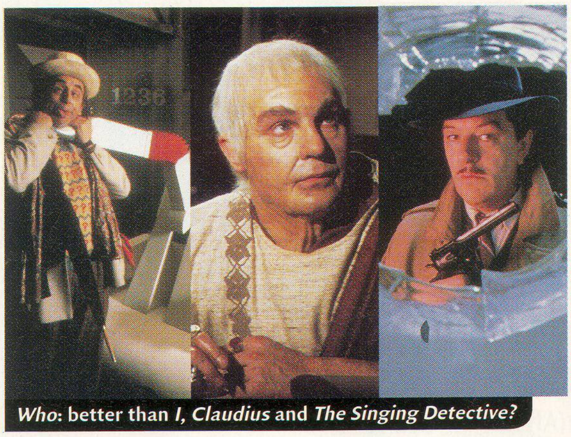
Who gets bronze from BFI!

Early in September, the British Film Institute announced the results of an exhaustive poll of television professionals, asking them to nominate the 100 greatest British TV programmes of all time – and *Doctor Who* materialised at Number Three, narrowly pipped to the post by classic comedy *Fawlty Towers* and the groundbreaking 1960s social drama *Cathy Come Home*.

Doctor Who beat such television greats as *I, Claudius*, *The Singing Detective* and *Monty Python's Flying Circus* to the top of the list, with even *The Guardian* newspaper describing the adventures of the Time Lord as "a seminal moment in modern cultural history".

The poll was conducted among 1,600 members of the UK's TV industry, including programme-makers, actors, technicians, executives, critics and academics – each of whom was invited to make up to 30 choices from a list of 650 programmes split into six categories.

Somewhat strangely, *Doctor Who* was included in the 'Children's & Youth' category, rather than 'Drama Series & Serials', being listed alongside children's favourites like *Bagpuss*, *Rentaghost* and the show's old ITV rival *The Tomorrow People*. The BFI itself admitted that "had there been sub-categories of cult and science-fiction programmes, the Doctor would surely have been well placed there, too" – and, in a discussion on the institute's own website, novelist Douglas Adams – a former *Doctor Who* writer/script editor – defused any controversy, noting that when he joined the show, he was "told by the producer . . . that the guiding principle was to make the scripts complex enough to keep the kids interested and simple enough for the adults to understand!"



Who: better than *I, Claudius* and *The Singing Detective*?

Excluded from the poll was coverage of news and sporting events, plus "shows which were wiped or discarded, so that every programme in the BFI TV 100 still exists and can be viewed today" (perhaps they know something about *The Power of the Daleks* that we don't?).

Media coverage was generally positive, with most British newspapers chipping in with a fond word for the Doctor. The only voice of dissent came from *The Guardian*'s TV critic, who lamented that "poor *EastEnders* is missed off in a terrible miscarriage of justice, while *Doctor Who*, bizarrely, rates as the third best British programme ever made. Sorry, Den and Angie . . . you simply don't compare to invaders from the spider planet."

Doctor Who's high placing follows its victories in the BBC's 1996 'Auntie' awards (in which viewers named it the best drama series of all time), and in the *Radio Times*' search for TV's 100 most memorable moments (where the Daleks' first appearance scored very highly indeed). With mutterings in some quarters that these results had been rigged by multiple votes from the show's fans, *Doctor Who*'s victory in a poll voted for by respected media professionals, where no such bias exists, is doubly welcome. Let's hope that before they rush to commission *Cathy Come Home Again* (or whatever), the BBC takes a long, hard look at the programme sitting proudly at number three . . .

Outside the Spaceship

What Doctor Who's movers and shakers are up to . . .

Compiled by Dominic May

Television On 31 October, the National Film Theatre's George Bernard Shaw on TV Season includes a rare chance to see a pre-*Doctor Who* **Tom Baker** in the BBC's 1972 production of *The Millionairess*. **Colin Baker** plays Professor Baker in Sky One's comedy series *Time Gentlemen Please*, appearing in 14th episode *Day of the Triv-heads*. **Paul McGann** is among the cast of Channel 5's two-hour *Naked Gun*-style thriller *Hotel*, starring Lee Majors. Also for Channel 5, **Mary Tamm** has been filming 10-part thriller *Headless*, described as "*American Psycho* meets *Twins Peaks*"; it's due for screening in October. **Verity Lambert**'s Cinema Verity company has been commissioned by BBC1 to produce an ambitious five-part adaptation of 1940s saga *The Cazelet Chronicles*; **Joanna Lumley** is Lambert's co-executive producer – whose *Curse of Fatal Death* Doctor's creator, **Steven Moffat**, is currently scripting a second series of BBC2's *Coupling*.

Radio **Tom Baker** featured in the pilot episode of Radio 4 sketch show *Little Britain* on 3 August. **Colin Baker**, **Nicholas Courtney** and forthcoming McGann companion **India Fisher** all have roles in *Earthsearch: Mindwarp*, a prequel to James Follett's 1980s radio saga to be released in a three-CD pack by Big Finish Productions.

Obituaries **Stephen Flynn**, who appeared as Grigory in *Revelation of the Daleks*, died on 12 September aged 47. Also recently deceased is **Marcelle Elliot**, who played two technicians in *Inferno*.

Win next year!

You can have your favourite *Doctor Who* star staring at your from your bedroom wall 365 days a year thanks to Slow Dazzle Worldwide's fantastic new *Doctor Who* Calendar for 2001. Featuring ultra-rare shots from the *Radio Times* archive, this beautiful, glossy calendar is a must for any fan who wants to know what day it is. We've got 10 calendars to give away to those of you who can answer the following poser:

Who provided Doctor Who artwork for the Radio Times during the 1970s?

Radio Times
DOCTOR WHO
CALENDAR 2001

Was it: [a] Frank Bellamy; [b] David Bellamy; or [c] Mr Bellamy?

Send your answers on a postcard or stuck-down envelope marked SATURDAY BBC1 COLOUR to the editorial address by 17 November, please.

Robots of Death hit Manchester!

To help launch the DVD release of 1977 murder mystery *The Robots of Death*, BBC Worldwide recently reunited many of the story's stars for an exclusive photocall. Alan Barnes gets struck Dum . . .

As sequels go, I never quite expected *The Robots of Death II* to be played out on a Friday lunchtime in the bowels of a four-star hotel in rainy Manchester. But here's a golden-green Dum and a black-clad Voc menacing the Doctor and Leela across the TARDIS console – and all around are paranoid individuals, cooped up in a confined space with no means of escape, fearing the dreadful terrors which stalk them through the darkened corridors of this place . . .

Actually, the second bit of that sentence isn't true – the Doctor Who Appreciation Society's Panopticon convention doesn't start here until tomorrow. But yes, the Doctor and Leela – known on your planet as Tom Baker and Louise Jameson – are indeed present, gathered around the console prop; meanwhile, two BBC Worldwiders have donned the still-striking robot outfits to surround them, all the name of ensuring *The Robots of Death*'s DVD sales get off to a flying start. Louise Jameson is very impressed by the costumes, even 23-odd years on from the story's original broadcast. "It's good design, isn't it?" she remarks. "I think it's the masks that make it . . ."

Louise is pretty sure why *The Robots of Death*, in particular, should still excite interest after all this time. "I think it was brilliantly cast," she enthuses. "I'm not just saying that because the other actors are here! We gelled so well – there were some scenes we couldn't get through without laughing . . ."

Other members of the ill-fated *Storm Mine Four* crew are indeed here: David Bailie, for one, who doesn't look *entirely* pleased to be reminded about his final scenes as Dask (aka the evil Taren Capel) – plastered in slap and seething, "We will be irresistible!" Fortunately, he's happier chatting about the difficulties of avoiding being fingered by the audience as the surprise villain too early on: "I used to work with a film director called Freddie Francis, who liked to talk about 'le herring rouge' – if you weren't the baddie, you had to look suspicious, but if you *were* the baddie, you'd have to do something else . . .

"*Doctor Who* was very naive, you know, but everyone played it as though it was absolutely real – and that was the charm of the thing. One believed it 'cause we believed it, and the audience loved it . . ."

David Collings is known to fans for his roles in *Revenge of the Cybermen* and *Mawdryn Undead* in addition to his turn as the robophobic Poul. "Of the three *Doctor Whos* I did, this is the one I remember most clearly – probably because of the outrageous hats we had to wear, and this silver make-up," he says. "I'm astonished that people are still interested in it after all these years, but then *Doctor Who* always seemed to have a special place in people's hearts . . .

"They sent me the tape a while back but I haven't gotten around to watching it yet. In fact I have to admit that I've never seen *The Robots of Death* at all, as I was working when it first went out. Perhaps I should get the DVD!"

Another of the sand-miner's crew to have missed out on the *Robots* experience is dour Scot Russell Hunter, who played the bonkers Commander Uvanov. "I remember all that make-up, that mad hat and those mad shoulderpads. I just met the author, Chris Boucher, who told me he fell over when they told me who was going to play Uvanov – 'the guy who plays Lonely in *Callan*.' He thought it was the biggest joke that had been played on him in years . . ."

Boucher himself is sat to one side, watching his character's real-life alter-egos line up for a picture or three. "I'm impressed by how well they've all held up," he says. "They all look younger than me – it's very embarrassing. I find myself thinking Tom would be a really impressive Doctor Who now – even more impressive than he was. Louise is exactly the same as she was – I can see no difference in her. I'm sure these people have got attics with paintings in them!"

I ask Chris what he thinks it is about *The Robots of Death* which has made it so popular with **DWM** readers, who voted it into their top five stories of all time just a couple of years back. "The quality of the writing, undoubtedly!" he laughs. "I have no idea. It's a whole combination of things that come together. You have a happy circumstance of casting, of directing . . . it was just fortunate. These things are team games, and occasionally you get the whole team right. Of the three that I did, I actually prefer the other two more. I think it's still pretty solid, the ideas are pretty sound and it's an interesting enough mystery. I think that's probably my problem with it – I know whodunnit!"

DOCTOR WHO
THE ROBOTS OF DEATH

Vocs populi: Tom Baker and Louise Jameson. Inset: V5, Russell Hunter, Chris Boucher, Jameson, Baker, Davids Bailie and Collings – and a Dum

Robots of Death photos by Robin Prichard/TTL

New story arc for Eighth Doctor books unveiled

BBC Books consulting editor Justin Richards is currently commissioning the final batch of next year's Eighth Doctor novels – and his plans are thought to include a shocking new series of twist and turns in the run-up to the BBC's 100th *Doctor Who* book, to be published in January 2002.

It's hoped that authors Steve Emmerson and Dave Stone will be among those contributing to this next phase of the Doctor's print adventures – which begins in July 2001, immediately after Kate Orman's *The Year of Intelligent Tigers*, a story set on an Earth colony and featuring, as the title suggests, talking alien tigers.

The Past Doctors range, meanwhile, has been extensively re-ordered to accommodate a number of schedule changes following on from February's *Bunker Soldiers*: March's novel is now Mick Lewis' *Rags*; April's is now Gary Russell's *Instruments of Darkness*; and May's is the only recently-announced *Asylum*, by Peter Darvill-Evans. Set in 13th century Oxford, *Asylum* is a *Name of the Rose*-style mystery with a science fiction twist, and features the Fourth Doctor and Nyssa – albeit the post-*Terminus* Nyssa, who re-encounters the Doctor before he first meets her younger self in *The Keeper of Traken*.

After June's *Superior Beings* comes an as-yet-untitled Third Doctor, Jo and UNIT story by Mike Tucker. Then, in August, David A McIntee returns to the range with *Bullet Time*, a quasi-contemporary thriller set in Hong Kong and the Far East in which the Seventh Doctor, travelling alone prior to the TV Movie, shares the limelight with investigative journalist Sarah Jane Smith. September's *Psience Fiction*, by Chris Boucher, concerns psychic experimentation in a university setting. Finally, October and November's as-yet-unconfirmed novels are likely to showcase the First and Second Doctors respectively.

FREE INSIDE! Massive double-sided Cybermen poster
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The insiders' guide to Gallifrey!
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SPECIAL ISSUE!
Why the Cybermen are every fan's second-favourite monsters . . .

Why *another* special issue devoted to the Cybermen?' I hear you cry – given that **DWM** 244, just four-odd years back, was just that? Well, it's like this: I'm obsessed with Cybermen. Not in a worrying, Eric Saward, keep-a-spare-costume-in-the-office-and-dress-up-in-it-when-I-think-no-one's-looking kind of a way (memo to Mr Saward: we all know you didn't *really*; see the Terrance Dicks interview in **DWM** 272. And please don't sue). No, I'm obsessed with them for a different reason altogether.

I'm scared of them. (There, I said it.) I'm 30 years old, all grown up (legally, at least) and I'm actually scared of big space monsters with handles on their heads. I mean, how sad is that?

I promise you, however, that it isn't just a sleepless nights and spreading-patches-on-the-bedsheets childhood trauma kind of thang. It dates back to *Earthshock*, 1982's magnificent 'surprise Cybermen resurrection' story which everyone in the entire world adored at the time – and which we all now pretend to hate, because we think it makes us look sophisticated and discerning to decry it.

I'm 30 years old, and I'm actually scared of the Cybermen. How sad is that?

Anyway. You remember Adric? Annoying youth in a canary yellow jersey? I was 11 years old, and I thought Adric was the bee's knees. I've since learned that one of the inflexible absolutes about writing for children is that children don't identify with their peers – they identify with children just a little bit older than themselves, because that's who they aspire to be. It's a neat psychological trick, and it worked with me. Adric = My Hero. (I don't quite believe I'm typing this.)

You don't need spoiler space if I tell you that, at the end of *Earthshock* Part Four – just after 7.00pm on 16 March 1982 – Adric got killed because of the Cybermen. It was the first time TV had stunned me into silence. I was 12 years old the next day. It'd be a tad prosaic to claim that as significant. But it was.

So that's why, I suppose, the Cybermen scared me then, and scare me now: because they break all the rules; because they make things just a little bit less secure and safe and certain. And that's also why, I think, we fans are a little bit chary about them – why they'll always be, as this issue's coverline suggests, our second-favourite monsters. Because they're emotionless, remorseless, incapable of humour, unable to be swayed or won over, not to be undone by their own vanity or ambition. Because Cybermen stories don't half puncture the self-mocking, jolly-hockey-sticks atmos of most *Doctor Who* (unless they're *Silver Nemesis*. Obviously).

Both the Cybermen stories released in this autumn's Beeb Video boxed set, and celebrated this issue, are pretty bloody grim – in many ways, not like *Doctor Who* at all (the contrast to, say, *Terror of the Zygons*, is really very striking). But without a bit of inexorable force lurking in the background, *Doctor Who* could never be as involved and layered and uncategorisable. So – bring on the burly men in silver wellies! And then bring 'em on some more!

Thinking about it, I did dress up as a Cyberman once, at a friend's 10th birthday party. A hot room full of preteens sorted for Twiglets and Tizer – and, in the middle, a dipstick wearing a tinfoil-plated cardboard box as a hat, hand-jiving to *Ant Music*.

Oh, Lordy. It's all come flooding back.

Alan

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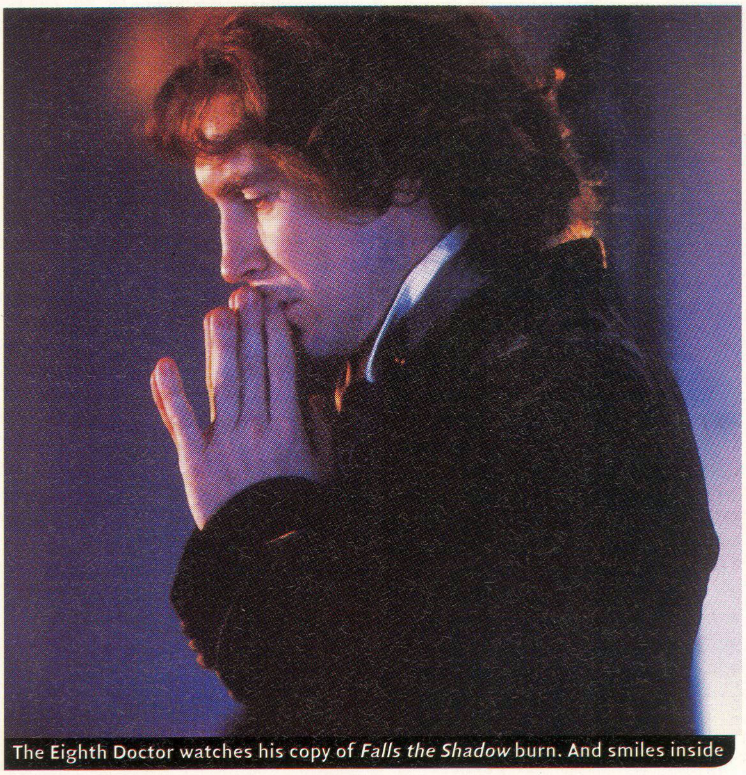

The Eighth Doctor watches his copy of *Falls the Shadow* burn. And smiles inside

CURRENT FUN

Back in DWM 295, commenting on Paul McGann's victory in our recent poll of actors you'd like to see cast as the Doctor in any future *Doctor Who* film or series, reader Daniel O'Mahony expressed the view that McGann's Time Lord "is not and never has been the current model."

Can open. Worms everywhere . . .

Whilst I agree with Daniel O'Mahony that it is unlikely we'll see Paul McGann playing the Doctor in any new series of *Doctor Who*, I have to state that he is misguided in his belief that his portrayal should be regarded as a "well-loved footnote".

I only need point at the BBC's own publication *The Television Companion*, whose cover claims it to be "The Official BBC Guide to Every TV Story". So if the BBC themselves consider McGann to be an official entry in the series' canon, why shouldn't we?

After all, George Lazenby only made one James Bond film. This doesn't stop United Artists touting him as an official 007, does it?

Colin John Francis
Brean, Somerset

I see Daniel O'Mahony is suffering from an extreme case of denial. Contrary to the overwhelming evidence accumulated since May 1996, he still believes the TV Movie Doctor to be a one-off.

Unlike "Peter Cushing, Trevor Martin and other well-loved footnotes" he mentions, the Eighth Doctor was presented as such by the BBC in a television programme made by them entitled *Doctor Who*; has appeared in a huge number of 'official' tie-in BBC books; has featured in the **DWM** comic strip since 1996; and has now been picked up by Big Finish. Doesn't sound like a one-off to me!

I'm sorry, Mr O'Mahony, but whatever your views of the Eighth Doctor and his part in a 'failed' revival, he *is* the current model and, as such, should be seriously considered to return in any future production, even if only to regenerate into the 'radically different Doctor' you think so necessary to the show's survival.

Jason Thompson
via e-mail

After Daniel O'Mahony's recent letter, I once again find myself baffled at how eager fans are to dismiss the only televised *Doctor Who* in the last ten years.

The TV Movie, unlike the Cushing films which relied on previously-used plots, gave us a new story and, more importantly, a fine actor called Paul McGann who created a fresh and worthy new portrayal of the Doctor. This was followed by a line of successful novels and now audio plays. Paul McGann is currently on the throne, Mr O'Mahony, whether you like it or not.

It's sad that some fans only seem interested in projecting their own personal vision of the show instead of accepting it all. Given this attitude, and with nobody now growing up with the series, I fear it won't be long now until *Doctor Who* itself is reduced to a "well-loved footnote".

Alex Boyd
Ontario, Canada

There's more . . .

If Paul McGann is not the current Doctor, then Who is (forgive the pun)? Having seen the TV Movie, I seem to recall a regeneration scene from Sylvester McCoy to Paul McGann – was this perhaps cut in the version Mr O'Mahony saw?

Terence Sands
Bradford

What is Daniel O'Mahony on? McGann not "the current model" because the TV Movie constituted a "failed revival"?

Perhaps, on that basis, we should strike William Hartnell, Patrick Troughton, Colin Baker and Sylvester McCoy's eras from *Doctor Who*'s 'official' history because of their frequent low viewing figures?

Christopher Fox
Chelmsford, Essex

And a succinct final word:

Paul McGann *is* the Eighth Doctor. Mr O'Mahony may not like it, but that's just tough cheese.

Keith Brookes
via e-mail

APOCALYPSE ROW

Phew. Well, whilst we're on the subject of violent disagreement, the reception given to recent audio release *The Apocalypse Element* in issue 295's *Shelf Life* inspired many of you to put pen to paper and finger to keyboard . . .

Never before have I so violently disagreed with something that I've read that I felt the need to write in and rage about it, but Ness Bishop's review of *The Apocalypse Element* has provoked me to do just that.

What is she raving on about? How she can call this excellent adventure "soulless" is a total mystery to me. In fact Ms Bishop seems to systematically and unfairly criticise all of the play's highlights.

Colin Baker was astonishing, Lalla Ward superb and the Daleks the best they've ever been. This was a fine production and yet Ms Bishop reviewed it as if it were *Time-Flight*!

Granted every fan is entitled to their own opinion, but must she so ruthlessly belittle a production which has so obviously been a labour of love? Of course, this is the reviewer who warmly embraced the unimaginative *Land of the Dead*, so its no real surprise that she failed to enjoy a fantastically-paced and excellently scripted adventure like *The Apocalypse Element*.

Andrew Buckley
Keighley

On the other hand . . .

Having just read Vanessa Bishop's review of *The Apocalypse Element* in **DWM** 295, my first thoughts were, 'at least it wasn't just me'!

While the idea of a Dalek invasion of Gallifrey and the return of Romana were both welcome, there was just too much to take in besides. After listening to Episode Four I realised that, despite it sounding very nice, I had totally lost the plot and had no idea what the ending was about, bar some bangs and crashes and a lot of shouting.

My favourite Big Finish adventure so far has been their other Dalek story, *The Genocide Machine* – which was exciting, easy to understand, and did not concern itself with too many faceless characters.

I also totally agree with Vanessa's comments concerning Evelyn; the Sixth Doctor now seems to have acquired a bossy aunt to travel with him. This is no reflection on Maggie Stables' excellent acting, it's just that the character simply doesn't work. Peri has only accompanied Colin's Doctor for one Big Finish adventure so far, so perhaps it's time to reunite that team again.

Francis Cave
London

Meanwhile, there's been more high-altitude drama re the response to *Shelf Life*'s earlier dismissal of *Time-Flight* . . .

"Hands up who likes *Time-Flight*?"

"If you don't like *Doctor Who*, don't talk about it," shrieks Patrick Kenny. "[Vanessa Bishop's] opinions are the very rock bottom," wails David Weston. Blimey! Have I suddenly been swept into a parallel universe in which all dissent must be eliminated?

Face it, guys. Some *Doctor Who* stories were just not very good, and some were even worse. All poor Vanessa was saying was that *Time-Flight* falls into this category (as indeed its placing in 1997's *DWM Awards* survey emphasises). I don't remember her saying *all* Davison stories were like this.

Perhaps I am being a bit old-fashioned, but isn't it the role of a reviewer to assess the merits of the release and at the end of the day give their own view as to whether it is any good or not? Great! You like *Time-Flight*! Well, Vanessa and I don't, but we are still entitled to express that opinion, just as you can criticise the fantastic *Revelation of the Daleks*. If we all clap our hands, smile and say 'how fantastic' to every single *Doctor Who* release, regardless of quality, we are just going to look stupid and the value of the exercise will be nil . . .

David Green
Melton Mowbray, Leics

HOPE SPRINGS ETERNAL

I assume that [BBC Director-General] Greg Dyke's recent announcement of the replacement of BBC Choice with a channel called BBC3 has not gone unnoticed?

If I might quote from Dyke's MacTaggart lecture:

"BBC3 will offer original British comedy, drama and music as well as providing arts, education and social action programming . . . We've also been piloting a very different sort of news bulletin that breaks many of the conventions of the traditional news services."

The Passing Parade, as seen in *The Dæmons*, anyone? Perhaps more significantly (in a section on the past of the BBC), Dyke states:

"For the first time British audiences were to be offered a diet of programming that was both challenging and popular; programmes like *Play for Today*, *Z Cars*, *The Forsyte Saga*, *That Was the Week That Was*, *Doctor Who*, *Monty Python's Flying Circus* and literally dozens of others."

The fact that the new Director-General included *Doctor Who* in a list of "challenging and popular" programmes – the type of programming Dyke promises for the future – should give fans some hope.

Trevor Smith
Gunthorpe, Peterborough

And speaking of a polite and reasoned 'case' . . .

EYE EYE!

Page 45 of **DWM** 295 really ought to have had a health warning. Tut tut!

The 15 or so years since I bought *Doctor Who and the Terror of the Autons* in paperback have been spent trying to blot out its terrifying cover. I can still remember the look on the face of the shop assistant in Paperback Parade, Worcester, as she gingerly slipped the book into a brown paper bag and handed it to me in disgust.

My copy is now safely sealed in my parents' attic marked "Danger: Not suitable for those of a nervous disposition", but now you've brought it all flooding back. Brrrrrr.

Chris Winwood
Worcester

BRIG MISTAKE

Continuity matters have been vexing **Robert Bradley** of Derbyshire – who, listening to audio escapade *The Spectre of Lanyon Moor*, noted: "When the Sixth Doctor meets the Brigadier he tells him of his marriage to Doris. But in the TV story *Battlefield* the Seventh Doctor is unaware of this union until the end of the adventure." Robert adds that he'd be interested to hear *Spectre* author Nicholas Pegg's explanation for this unforgiveable continuity cock-up . . .

THEY'RE BA-AACK!

And finally . . . several of you have taken up the challenge we set in **DWM** 295 to better **Anthony K McCail**'s pun-tastic *Doctor Who* prequels and sequels. **Kevin Millyard** came up with both *The Talons of Weng-Chiang 2: Greel Meet Again* and a prequel to *Nightmare of Eden*: *Cheese Sandwich Before Bedtime of Eden*. **David Green** tickled us with *Enemy of the World: Friends of the Earth*. Meanwhile, many, many grubby-minded tykes suggested a *Galaxy 5* based on the title of the Hugh Grant film *The Englishman Who Went Up a Hill But Came Down a Mountain* . . . mostly involving a Rill and a Mandrel. If you can work out the joke, you'll recognise that it's far too smutty to print in a family magazine. Shame on you all!

It's the end of the world as we know it

Looking for a relaxing holiday of apricot-coloured sun, brown sea, red sand and no sex? Then come to the world of the Time Lords. Gallifrey's amenities are second-to-none, and its recent utter destruction – in BBC Books' *The Ancestor Cell* – means that package holidays are more reasonably priced than ever. Your tour guides are Steve Lyons and Chris Howarth . . .

Gallifreyan panorama by Robin Smith

GETTING THERE

Visiting Gallifrey will now, of course, entail an element of time travel. However, it is well worth the modest expense of hiring a TT capsule for your trip. If you choose to make your own way to the planet, be warned that star charts can sometimes be misleading. Gallifrey doesn't have an entry in the Imperial Datanet [*Cold Fusion*, Virgin Publishing *Missing Adventure*], and its commonly-cited binary co-ordinates from Galactic Zero Centre – ten-zero-eleven-zero-zero by zero two [*Pyramids of Mars*] – clearly suffer from a misprint, as 'zero two' is not a binary number. It is well-known that Gallifrey can be found in the constellation of Kasterborous [*ibid*] – but no one seems to know which world this reference point is taken from. We do know, however, that the planet is 29,000 light years from Earth [*Terror of the Autons*]. It is advisable to begin your journey at the centre of the universe, from where it is a simple matter of bearing left [*The Pit*, Virgin *New Adventure*].

There is some disagreement over whether Gallifrey exists in contemporary times or at the dawn of history itself [several *New Adventures*]. There is even a theory that it occupies its own exclusive timeline, through which it moves at a different speed to the rest of the universe [*Lungbarrow*, Virgin *New Adventure*] – so, finding a good era to visit will necessarily be a process of trial and error.

The history of the Time Lords undergoes constant changes, and if you aren't careful, you might find yourself on one of eight facsimile Gallifreys by accident [*The Ancestor Cell*, BBC Books Eighth Doctor Adventure]. You will also have to negotiate a quantum force field created by one-time President Borusa [*The Invasion of Time*], and, if you arrive at the wrong time, you may find that alien visitors are banned [*The Hand of Fear*].

Perseverance, however, will reap rewards.

PLACES TO GO

Gallifrey offers a varied choice of exotic locales, from the city of Olyesti [*The Infinity Doctors*, BBC Books] to the slums of MidTown [*The Ancestor Cell*], linked by the underground Transtube system [*ibid*] or by convenient transmat booths [first seen in *The Five Doctors*]. Most of the population, however, is concentrated within the Time Lords' great Citadel, to where most tourists head. The Citadel is famously large enough to have its own weather system. From the upper windows of its taller buildings, you really can look down upon clouds [*Lungbarrow*].

When exploring the Citadel, you should exercise caution. The Time Lords won't appreciate excessive curiosity, and you could find yourself on the wrong side of the Chancellery Guard. Administered by the Castellan, these scarlet-clad sadists protect the Citadel from all manner of threats, from Shobogans committing minor acts of vandalism [*The Deadly Assassin*] to treacherous members of the High Council (of which there are many). Tough, no-nonsense, quick to jump to the wrong conclusion and armed with staser guns, the guards can be brutal with suspects and are not averse to using torture [*The Deadly Assassin*] or even the notorious mind probe [*The Five Doctors*] to extract a confession. Should they suggest a trip to the vapourisation chamber, however, be assured that Gallifrey's constitution does not permit vapourisation without representation [*The Deadly Assassin*].

So long as you keep your wits about you, there is no reason why your visit to Gallifrey should be anything less than a pleasant experience. Here are just some of the world's most popular tourist traps:

Riff City & Prydos Riff City is likely to serve as your gateway to Gallifrey. This bustling, cosmopolitan shanty town houses thousands of alien refugees, saved from unfortunate fates on their own worlds. You can mingle with representatives of hundreds of species as you queue for your ration of Promaze – a genetically modified basic protein mix, which tastes like duck pond slime – at one of the many food points. Of particular note here are the Malians: hybrid reptiles with snake-like characteristics and a killer instinct, who are employed to look after your welfare. Distinguishable by their yellow eyes and vertically slit pupils – or by their black robes and metal stun guns – Malian guards can be found patrolling in armoured skimmers, often taking pot shots at alleged lawbreakers.

Overlooking Riff City from the summit of an artificial mound is Prydos, home to the famous Prydonian Academy. Prydos offers shade to the weary traveller in its lanes, squares and markets, and beneath the galleried upper storeys of its buildings. The city is steeped in history, key scenes from which are illustrated by the fascinating mosaics that pave its streets.

The best way to see Prydos is to be singled out by a Gallifrey Examining Commission and enrolled into the Academy. However, the scenic route has its compensations. At the Riff/Prydos boundary, you will find the Prydonian Wall: an impressive fortification of basalt rock, which combines an ancient network of guard tunnels with the latest in surveillance technology. You should be wary, however, as you approach this landmark. Tread too heavily on the sound shingle – a sound-amplifying substance resembling white gravel – and you might disturb one of the automated laser surveillance

A visit to Gallifrey will now, of course, entail a certain amount of time travel

Out-cider: a Gallifreyan cradles his strongbow. ***The Invasion of Time***

towers and be shot dead [all the preceding from *The Garden of Evil*, Severn House *Make Your Own Adventure* book].

The Capitol Some guidebooks will tell you that the Capitol and the Citadel are one and the same – and, in at least one version of Gallifrey's timeline, the Citadel is an hourglass-shaped building located within the larger Capitol dome [*The Infinity Doctors*]. More often, though, the Capitol – an ancient structure with foundations dating back to the Old Time – is housed within the Citadel, alongside its 53-storey communications tower. As Gallifrey's political centre and the headquarters of its ruling body, the High Council, it is protected from the outside world by a transduction barrier [*The Invasion of Time*].

The High Council sits in session in the Council Chamber, which is relatively dull whether in use or not [*Arc of Infinity*]. Other business is discussed in the conference room. Culture vultures will appreciate the actual Harp of Rassilon which is kept here, as well as a portrait of the man himself playing with his instrument. However, the most intriguing aspect of this area is the secret control room that contains all the equipment needed to play the Game of Rassilon, including the will-enhancing Coronet of Rassilon [*The Five Doctors*].

Be careful. You could find yourself on the wrong side of the Chancellery Guard

The Capitol houses the personal rooms of all the High Council members, with both the President's quarters and the Chancellery located on Level Five [*The Deadly Assassin*]. For those of a ghoulish disposition, there is also the Termination Room. The chance of seeing an actual execution is remote, as capital punishment was abolished for much of Time Lord history. However, the room is kept available for special circumstances [*Arc of Infinity*].

Some parts of the Capitol will be inaccessible to tourists. Areas with a high security rating, such as Space Traffic Control, are protected by their own force fields [*The Invasion of Time*].

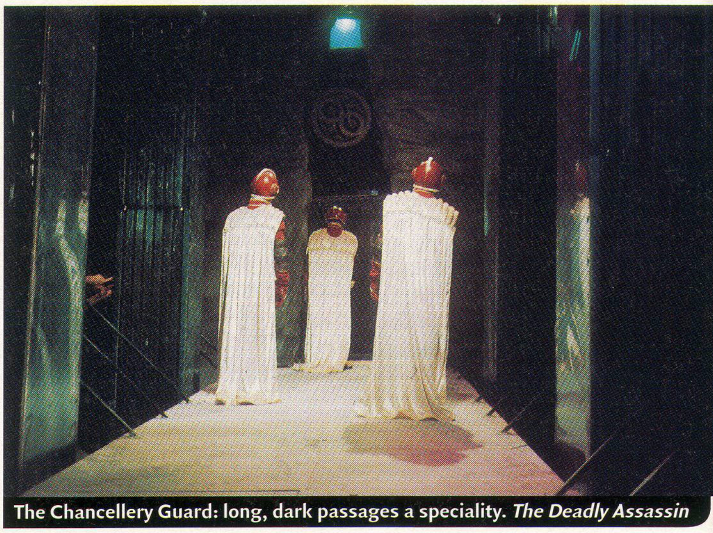
Low Town Built beneath the Time Lords' outer dome (whichever one that is this week) and around its supporting pillars, Low Town is for those people who have tired of – or can't aspire to – the life of a Time Lord. Extending beyond the dome's edge and into Outer Gallifrey, Low Town offers a compromise between the suburban and the rural lifestyle. The air is filled with the heady scents of wet carpets and roast grockleroots, and voices are raised as crowds bustle along cobbled alleyways, drive horse-drawn gravicarts and barter in the markets, or purchase fish with an ancient Gallifreyan coin, the treazant. The town sustains itself with power from the dome above it, ensuring that there is no disease or starvation. Nevertheless, the area is poor and has a certain reputation for lawlessness. Spend an afternoon in its bars and brothels, or transport yourself back to the Old Time by investigating the old villas and roads that have been restored by rich merchants [*The Infinity Doctors*].

HISTORIC BUILDINGS

Don't miss the Academy. Sprawling across 28 square miles of Gallifrey's surface, the infamous Time Lord Academy is a self-contained city in its own right. Its glass turrets are linked by covered walkways, and within its walls can be found dormitories, lecture halls, TARDIS bays, scaphe ports, gymnasiums and eateries. The Academy's lecturers encourage an eclectic mixture of technologies, and students can often be seen poring over databases in one of the libraries, taking notes with old-fashioned pens and paper. Once open only to Gallifreyans, the Academy now accepts applications from all races. However, only the natives can take the course modules that involve time travel theory [*Divided Loyalties*, BBC Past Doctor Adventure].

The Jasdisary Building Located within the Capitol, close to the Penansulix Scientific Structure, this houses Time Lord administration offices, which is presumably why it needs to be 90 storeys high. Designed by a devotee of the architect Apeiron, it is a triumph of form over function. For aesthetic reasons, it has no windows on its lower 30 floors; it also revolves slowly and erratically, with each full rotation taking about 58 minutes. You'll need to time your visit carefully if you don't wish to end up leaving the building on the wrong side and facing a long walk [*The Ancestor Cell*].

The House of Lungbarrow The semi-sentient Houses are the oldest form of life on Gallifrey, having been grown during the Intuitive Revolution. This one is a particularly fine example. Overlooking the River Cadonflood, two days from Rassilon's Rampart, it stands on the slopes of Mount Lung in the Southern Gallifreyan Mountains. The House of Lungbarrow has something for everyone. Lovers of horticulture will appreciate the intricate knots of coloured plants in its garden, arranged around an elaborate sundial, which consists of a raised plinth on which a statue wields a black rod with a sunlight-refracting crystal head. Those with an appreciation of fine architecture will be impressed by the elaborate whitewood structure itself, and by the way in which the garden's existing white-trunked trees have been worked into its sprawling design. Students of history, of course, will be enthralled by the ancestral home of that most infamous of Time Lords, the Doctor. The House, however, cannot be viewed in all time periods. After the Doctor's departure from Gallifrey, it was buried beneath the mountain, emerging some years later only to hurl itself to its own death [*Lungbarrow*].



The Chancellery Guard: long, dark passages a speciality. ***The Deadly Assassin***

While visiting Mount Lung, don't forget to call in on the old hermit who lives under a tree behind the Doctor's house. He has many an interesting tale to tell [*The Time Monster*].

The Watchtower A real 'blink-and-you'll-miss-it' attraction, Overseer Luther's Watchtower was erected over the Panopticon (see below) during one of the several periods in which the latter was reduced to rubble. Built over the Eye of Harmony, it was in fact the central column of a planet-sized TARDIS, with its control room situated on the 95th floor. Set your time capsules for date 10369.5 of the Rassilon Era, and marvel at this architectural wonder before the Doctor arrives and destroys it. Also worth a visit in this era is the Mortal Coil, a Time Lord hospital which works a DNA spiral into its innovative design [*The Final Chapter*, **DWM** comic strip].

POPULAR ATTRACTIONS

Gallifrey offers much for the camera-happy tourist to snap. Visitors flock to lay wreaths of pearl grey roses at the base of the Omega Memorial in the Capitol [*Lungbarrow*] and to gaze upon the Tomb of the Uncertain Soldier. This latter contains the unidentified corpse of a Gallifreyan from an alternate reality, who cancelled out his own existence for his world's greater good during the Time Wars [*The Infinity Doctors*]. Public galleries also offer a splendid view of the Main Temporal Monitoring Chamber, a torus-shaped room that encircles an Infinity Chamber: an impressive holographic device that doesn't just monitor the universe but, in some way known only to Time Lord science, encapsulates it [*ibid*]. Sadly, visitors are not allowed to inspect the Looms, from which the Gallifreyans allegedly spring forth fully grown [*Lungbarrow*]. We can only wonder, then, at the existence of Time Tots [*Shada* – or *Goth Opera*, *Virgin Missing Adventure*] and Gallifreyan nursery rhymes [*The Five Doctors*].

The Panopticon Located within the Capitol, this is the venue for all important state occasions. Legend has it that construction of this great hexagonal hall was shared between the six Time Lord colleges, with each trying to outdo the others so that each of the six sides grew bigger and bigger until the Scendeles ran out of money, bankrupted their college and everyone else saw sense [*The Ancestor Cell*]. Against each enormous wall stands a vast statue of a famous Time Lord figure [*The Infinity Doctors*], although the precise identity of these may vary depending on which timeline you arrive in [*The Ancestor Cell*].

***The Deadly Assassin*: when attending a Presidential inauguration, it is advisable to duck . . .**

If you arrive at the wrong time altogether, you might find that the Panopticon is a distinctly unimpressive spartan, circular chamber [*The Deadly Assassin*]. Nevertheless, if you can time your visit to coincide with a Presidential election or resignation [*ibid*], or even a Reaffirmation Ceremony [*The Ancestor Cell*], you will be treated to the rare splendour of a formal gathering of Time Lords in their ceremonial robes. The various Time Lord Chapters are denoted by their particular colours – the Prydonians, for example, dress in their traditional scarlet and orange, the Arcalians in green, the Patrexes in heliotrope and so on – and it's always easy to spot the opulently-clad Gold Usher [*The Deadly Assassin*].

The Eye of Harmony Admittedly these are more common than once thought. Nevertheless it's still worth taking a look at the original, which is housed beneath the Panopticon's circular podium and is reputedly the source of the Time Lords' power. The Eye, also known as Rassilon's Star (presumably he was miffed that it wasn't already named after him) is in fact the nucleus of a black hole, so stand well back from the edge (although, if you are unfortunate enough to get killed on your trip, this is probably the best place it could happen) [*The Deadly Assassin*].

Artificial Dimension Gallery The art world has been somewhat neglected on Gallifrey. In fact, art is a bit of an underground movement – which is why the art gallery is located beneath the Capitol [*Damaged Goods*, Virgin NA]. Little is known of its contents; however, it's likely that, as in any typical art gallery, you'll be able to view the conceptual, the minimalist, the abstract and even some proper paintings, all bathed in unnatural light. On Gallifrey, all painting is done by computer [*City of Death*]. Even the pathetic daubs that come from the Patrexes – the self-styled aesthetes of the Time Lords – invariably share a numerical base. The Patrexes' work is generally held to be beautiful but pointless, as typified by the gate of solid light that surmounts their Academy Lodge, with a spinning ball of gold – said to be the first gold ever formed – at its apex. However, their greatest artistic triumphs – the powerful, kill-crazy but aesthetically pleasing N-Forms, available in a variety of colours – are no longer on display [*Damaged Goods*].

ENTERTAINMENT AND LEISURE

After a hard day's work, even Time Lords like to head off home to the residential wing of the Capitol and wind down over a drink in a bar, maybe even playing a hand or two of cards [*Arc of Infinity*. Yes, really!]. If you can time your visit to coincide with a Feast Day such as that of Rassilon the Lamp or Harrenenmas [*The Infinity Doctors*] – or even Otherstide, the day on which Rassilon's casting out of the Other is celebrated [*Lungbarrow*] – then you could be in for even more fun. Those zany Gallifreyans have invented all manner of fun pastimes, from the Perigosto stick game – which involves keeping a four-dimensional cube or sphere in motion (the Prydonians use spheres of pure platinum, but some people prefer to play with rotten fruit) [*Love and War*, Virgin NA] – to the potentially lethal 'Eighth Man Bound', which isn't recommended for novices [*Christmas on a Rational Planet*, Virgin NA]. Games of chess with figures skilfully carved to resemble your friends or enemies are particularly popular with insane megalomaniacs [*The Five Doctors*].

For a more restful time, visit the Quantum of Solace, in which Time Lords of troubled mind float in the foetal position, hooked up to Virtual Reality as a form of therapy. Don't worry, it's perfectly safe. A Director of Calm is on standby at all times [*The Final Chapter*].

Or you might wish to indulge in some shopping. Although some boring Time Lords choose to eat food in tablet form [*The Invasion of Time*], you'll find the shops and stalls of Prydos stocked with luxuries from across the galaxy. You can buy fresh peaches from Ancient Egypt, mululoa fruit from the Venusian troposphere and even mover pears – which follow their purchasers around, waiting to be eaten

Suited and booted: it's a man's life in the Gallifreyan Chancellery Guard. *The Invasion of Time*

– from the Hyades group [*The Garden of Evil*]. Alternatively, why not visit a concept shop, from which you can buy any idea that takes your fancy [*Whatever Happened to Susan?*, Radio 4 one-off drama].

There's no need to miss out on any big events either. Although the Public Register Video is often less interesting to watch than BBC Choice – filling the air time with interminable live broadcasts from the Panopticon [*The Deadly Assassin*] – it does at least mean that you can keep in touch, via a simple circular monitor [*The Final Chapter*] or a more advanced floating plasma screen [*Lungbarrow*]. Even this is primitive, however, compared to the pre-eminent piece of kit in the Time Lord toolbox.

The Matrix The Matrix is a repository for the scanned knowledge and biodata of all deceased Time Lords, with electrochemical cells standing in for the organic variety. The Matrix was originally part of the Amplified Panatropic Computations Net [*The Deadly Assassin*], but it expanded until the APC Net was only a small part of the Matrix [*The Invasion of Time*]. Its uses are many, from predicting future developments to watching title sequences from the popular television series *Doctor Who* to allowing such luminaries as Rassilon a virtual existence after death [several comic strips from *The Tides of Time*, **DWM**s 61-67]. Why not call in on Rassilon and his Council of High Evolutionaries? Or enjoy a night of clubbing in the Fantasy Factory [*The Trial of a Time Lord*]?

Entrance to the Matrix may be difficult to achieve, even if you can get past its Keeper. If your brain contains artron energy, then you should be able to hook yourself up to it at APC Control and not only enter its dreamscape environment but affect it too [*The Deadly Assassin*]. Alternatively, a simple headband is all you need to access the sum total of its knowledge [*The Invasion of Time*]. A screen in the President's office allows him/her to keep up with events inside the Matrix on the frequent occasions that it's invaded [*Arc of Infinity*]. Or you could just use the door . . . [*The Trial of a Time Lord*].

THINGS TO SEE

No trip to Gallifrey is complete until you've viewed some of its famous and valuable artefacts, often remnants from the fabled Old Time. A display case in the Panopticon houses, among other things, the Rod of Rassilon – sometimes referred to as the Great Key in order to draw attention from the fact that the actual Great Key is supposedly missing. In fact, the very ordinary-looking key is kept hidden in plain sight in the Chancellery, and is only worth seeking out by anyone who wishes to construct a D-Mat Gun [*The Invasion of Time*]. The other main symbol of office, the Sash of Rassilon, is retained at all times by the President.

Traditional costumes and other items can be viewed in greater detail in the museum located elsewhere in the Capitol. However, this area is disappointingly stocked: reviewers have commented that, for a time, the most exciting thing on display was a Type 40 TT Capsule [*The Deadly Assassin*]. There is also a relic room, which contains such items as Pandak's Staff [*Divided Loyalties*]. However, some more famous Gallifreyan relics, such as the Hand of Omega are unavailable, for reasons too sensitive to go into here.

The Slaughterhouse, situated in a stabilised time eddy hundreds of kilometres underground, was built as part of the Time Lords' preparations for a future war. It houses thousands of weapons, both home-made and acquired, within its bleak white walls [*The Ancestor Cell*]. It is strictly off-limits to tourists, however – but a quick tour of the Capitol's armoury museum [*Lungbarrow*] should sate your curiosity. Just remember not to touch the exhibits.

If you get the time, it's also well worth finding a library and perusing such unique Gallifreyan works as the Record of Rassilon [*State of Decay*], the (now-destroyed) Black Scrolls [*The Five Doctors*], the Green and Black Books of Gallifrey [*The Ancestor Cell*], the Book of the Old Time [*The Deadly Assassin*] and *The Ancient and Worshipful Law of Gallifrey* [*Shada*]. This latter is a facsimile, of course, the original having been stolen many years ago.

OUT AND ABOUT

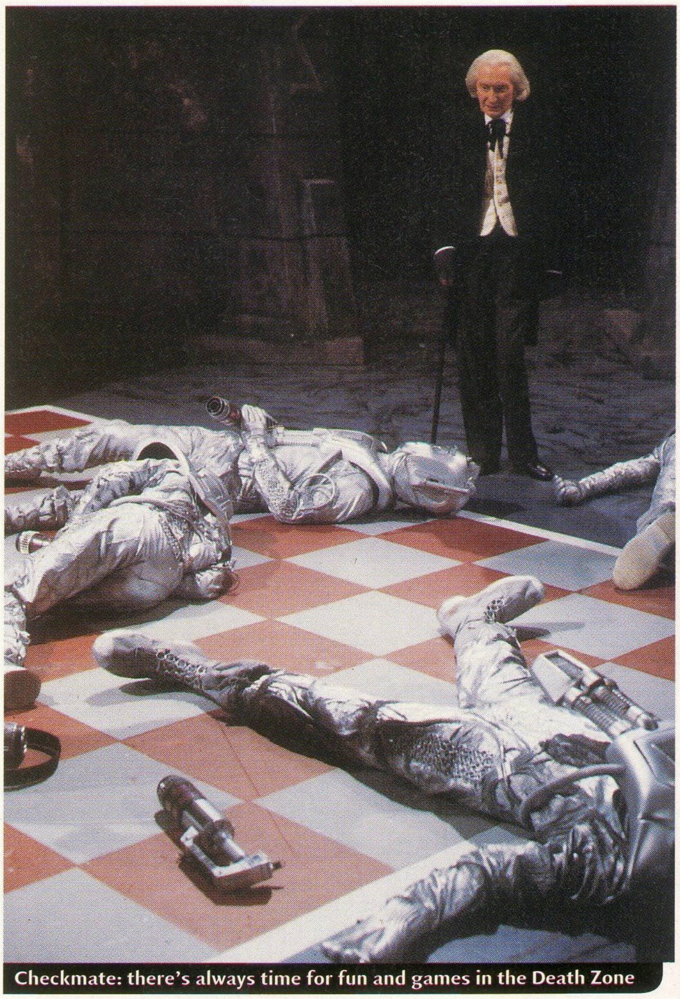
Tired of technology? Well, beyond the confines of the Citadel there's plenty of space to roam free under the burned orange sky [*The Sensorites*]. Few Time Lords ever venture into this harsh landscape, but there are those who reject the easy life and choose to go back to nature. These self-styled Time Lord dropouts swap their ceremonial gowns for animal skins, and live off fruit and game hunted with spears and bows and arrows. Don't worry, they may look scruffy but these travellers are quite friendly [*The Invasion of Time*].

Outer Gallifrey offers such natural landmarks as the Crevice of Memories That Will Be, in which the semi-mythical Pythia met her doom [*Lungbarrow*] and Mount Cadon, the planet's highest mountain, which reaches the edge of the atmosphere. On Cadon's slopes, you might find the Prydonian Academy; if you missed it in Prydos City, that is [*Timewyrm: Revelation*, Virgin NA].

The forests offer a fascinating array of flora, including trees that grow leaves of silver [*The Sensorites*] or clear water [*Lungbarrow*] and flowers that glow in the dark to give the appearance of candles [*ibid*]. Keep an eye out for the Flower of Resemblance, which is bright yellow in hue with six broad-splayed petals. To the Time Lords, the Flower is not only a *memento mori* but also a portent of doom [*The Ancestor Cell*].

Little information is known about animal life on Gallifrey, apart from the presence of cats [*The Mark of the Rani*]. The Time Lords, it seems, can't be bothered to name any of the animals that live outside their Citadel. So, if you

Standing on ceremony: the House of (Time) Lords convenes at the Panopticon. *The Deadly Assassin*



Checkmate: there's always time for fun and games in the Death Zone

At the Dark Tower, you may experience a sense of fear and foreboding

spot one, the simplest option is to name it after the Earth creature or creatures it most resembles: eg, the striped pig-bear [*Lungbarrow*]. For example, a donkey-like creature with ursine characteristics could be a bear-ass, whereas a beast that resembles a cross between a beaver and just about anything could provide yet another source of childish innuendo.

The Death Zone A remnant of Gallifrey's Dark Days, the Death Zone once gave the Time Lords hours of jolly amusement as they watched kidnapped aliens being killed and dismembered. A walking tour around the Zone during the period when these deadly games were at their height is advisable only for the suicidal, or for football supporters too impatient to wait for the next World Cup.

A quick journey by time scoop will take you into the Zone, whereupon you can choose from three equally fruitful routes: above, between and below. Sadly, years of violence have taken their toll on the landscape of a region that can now best be described as bleak and desolate. Travellers who have visited Wales will know what to expect.

The Death Zone, however, is not entirely dead. Trees and birds still live there. You might also encounter the odd marauding monster left over from the Zone's heyday – and be sure to carry some coins with you, as you may need to destroy the occasional Cyberman. A Raston Warrior Robot, on the other hand, should be avoided even if it means taking a considerable detour. Although it might look like a street performer about to break into robotic dancing, it is in fact a deadly killing machine (in the unlikely event that you encounter actual street performers doing robotic dancing, you'd be well advised to avoid them too).

The Death Zone offers many outdoor activities. Besides rambling, there are opportunities for javelin and discus catching, and rock-climbing up gently sloping hills. For the less able-bodied, there is the option of traversing part of the route by car, thanks to an extensive system of well-tarmacced roads.

Tomb with a view: inside the Dark Tower. *The Five Doctors*

Your walk concludes at the Dark Tower – a must for lovers of spooky old ruins, if not for those with an appreciation of fine architecture. As you approach it, you may experience a sense of fear and foreboding. Entering the tower, however, is as easy as *pi*, and will bring you to the final resting place of Rassilon. It is said that the ex-President's ghostly presence still haunts his tomb. However, if Rassilon's phantom does manifest itself, offering its ring, don't be taken in. Its 'gift of immortality' spiel is a scam which even the locals have been known to fall for. Although the authorities insist that a warning sign exists, many visitors have complained that a riddle written in Olde High Gallifreyan is not sufficient [all the preceding from *The Five Doctors*].

TERMS AND CONDITIONS

The tour operator cannot be held responsible if, during your visit to Gallifrey, its history is rewritten and you are erased from the timeline. Travellers found guilty of temporal transgression by the Tribunal also face the prospect of being erased from history, or being exiled to Sol 3 in Mutters Spiral. DWM

Coming in **DWM** *299: when to visit the planet . . .*

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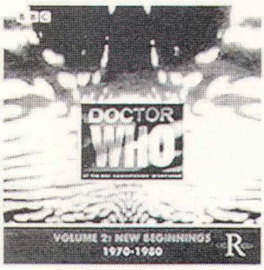

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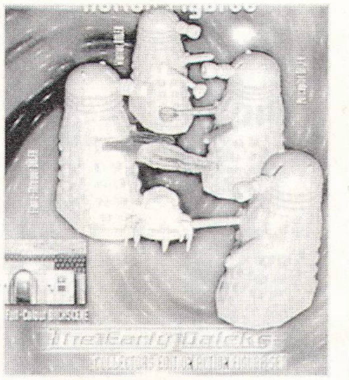

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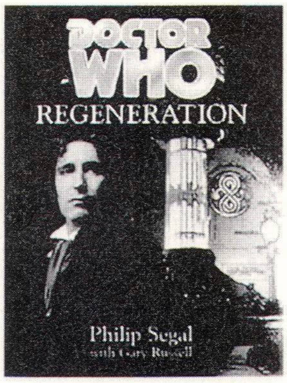

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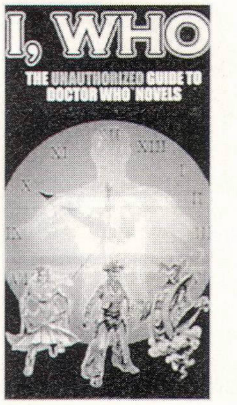

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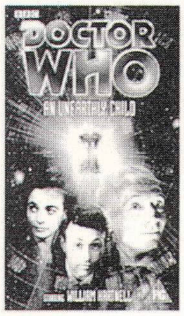

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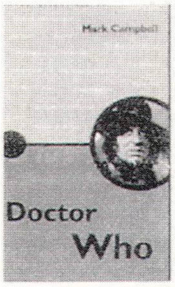

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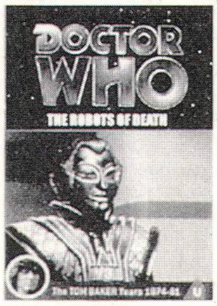

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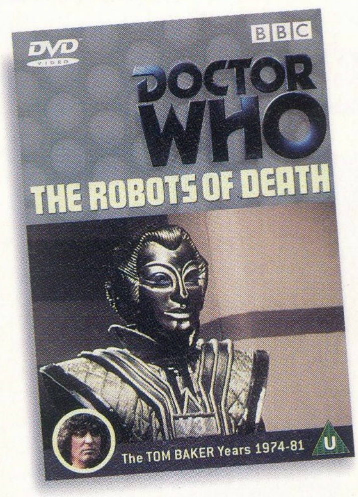
Shelf Life

With **Vanessa Bishop**

DOCTOR WHO: THE ROBOTS OF DEATH



DVD BBC Worldwide **Featuring** The Fourth Doctor & Leela **RRP** £19.99 **Cat No** DVD 1012 **Available** 30 October

Super-clear Super-Vocs as The Robots of Death storms onto DVD

Look, I don't have to tell you that Digital Versatile Disc is the future. You know it already. Even so, the majority of you won't want to be reading this review – not because I don't think *The Robots of Death* is as blinding as everybody else does, but because you probably own a perfectly adequate VCR and, like me, have several shelves straining with *Doctor Who* videos which have been no small investment.

Now, it's tempting to wax nostalgic about video; to cling on like a vinyl enthusiast promoting an LP's 'character' (read hisses and pops) over the perfect clarity of a CD. After all, to *Doctor Who* fans, video has been the second-best invention after television itself. The ability to watch *Logopolis* 30 times until you fall over, stupefied, is surely what tape was invented for. Possibly. And so it has reigned – dropout, drag and dodgy Pause facility aside – for over 20 years.

Now for some DVD statistics. A recent industry study reports that around 47 million people in Europe alone will own a DVD player by the close of 2003. It also notes that, at present, Britain has the fastest-growing DVD market of all, due mainly to the fact that many players now retail below the £200 mark. Within three years, sales of the new format are expected to have overtaken VHS completely. Again, you knew that. Or, having seen the shelf space being claimed by DVDs at your local video outlet, you could have guessed as much.

To repeatedly stress DVD's enhanced – some would say unforgiving – picture quality over video quickly becomes boring. It's as different as RKO's *King Kong* is to Dino de Laurentiis' remake, *Carry On Cleo* is to *Carry On Columbus*, Delia Derbyshire's arrangement of the *Doctor Who* theme is to Keff McCulloch's . . . One is a pristine original, the other a lazy, low-grade, copy of a copy. DVD versus video? No contest.

With *The Robots of Death*, *Doctor Who* DVDs get serious – and regular. A sensible choice to kick off with, undoubtedly, given that nobody ever has a bad word to say about it, but what's striking about *The Robots of Death* is the fact that it encompasses so many elements that we deride in other stories: it's bright, obvious, has outrageous dress sense and endlessly bitching characters who are almost impossible to like. Still, *Big Brother* had all of these, and *that* proved to be the TV hit of the summer. If *Big Brother* junkies did but know it, *The Robots of Death* is a lock-'em-up-and-put-'em-under-surveillance game show tied to a *Doctor Who* story. Eight people. One killer. You decide.

It's much easier to choose between members of the sand-miner crew – and the process of elimination is so much more final. Called to the Diary Room, the over-exposed murderer nominates Uvanov and Zilda to leave *Storm Mine Four* permanently – and I can't say I blame him. Look at these cash-hungry, deceitful people – and then look at the Robots. Hasn't Taren Capel got it right? Against this lot, it's hardly surprising that the Pooh Bear-voiced D84 proves such a hit. He'd probably have beaten Craig to the 70 grand, too.

***The Robots of Death* contains a great many elements we deride in other stories**

The Robots of Death's characters suspect the Doctor of murder for a little longer than is reasonable – but making the sand-miner crew appear as stupid as they are slothful is a fair exchange for the Doctor's "inverse ratio" quote (his single best put-down ever). When the story gets down to the business of spooking you, it does no wrong. The robots' quiet murderous menace has little to do with their murderous ways, and everything to do with how they look. Imagine the shuffling, silver-clad, fridge-like robots of science-fiction cliché in their place, and the effect is gone. Corridors stalked by the likes of the Quarks? That story probably wouldn't have made it to video yet, let alone DVD.

Dum witness: D84 and the Doctor take on Dask

AUDIO ADVENTURES
Story 26
I SCREAM
BY LANCE PARKIN
STARRING
LISA BOWERMAN

I SCREAM

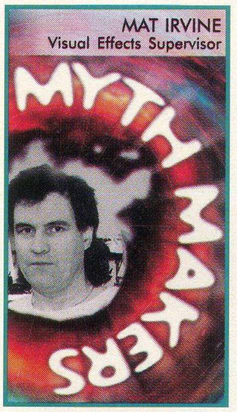
BBV £8.50

The I of *I Scream* are the I of the BBC novel *Seeing I*, the locust-like creatures that hooked their mouth-parts into Haolam's INC corporation. This time round they turn their compound eyes towards Galspar, the planet of – wait for it – ice-cream and other whipped dairy products.

The upshot of which is that the owner of Galspar's best parlour (Lisa Bowerman) is happily asking "D'you want a Flake in that?" one minute, and uncovering the sinister secret that twitches behind all of the planet's fruit-flavoured sundaes the next.

Writer Lance Parkin obviously enjoys word-play – 'ice-creams' and 'eye-screens' mean careful listening is required – and has crafted a script in which elements of *The Prisoner*, *Fahrenheit 451*, and a few *Quatermass*-isms are swirled around like a Mr Whippy.

Atmospheric and well-acted, but in no rush to go anywhere, after an hour of *I Scream*'s 'trust no-one' drama, the why of the I remains a mystery.



MYTH MAKERS: MAT IRVINE

Reeltime Pictures £12.99

Talking visual effects, this *Myth Makers* suffers the lack of original footage more than most. However, there are compensations. If you ever wondered where that iconic sci-fi prop of yesteryear had gotten to, then the answer can be found here. If it's not at the BBC Experience, MOMI, Llangollen or Longleat, it's probably in a box in Mat Irvine's attic.

There can't be many *Myth Makers* subjects who can be so easily upstaged by their own storage space, and Mat's long career – bridging demonstration models of Apollo for BBC News and the blood and thunder of *Robot Wars* – plays second-fiddle to the tinfoil treasures wedged in his roof.

From *Blake's 7* there's Orac and the *Liberator* itself, the latter seeing light for the first time in 20 years – blasted and buckled, the space fungus of its destruction still clinging to its hull. From *Doctor Who*, we've *Invisible Enemy* ships and Season 18 props, still flashing from the original batteries sealed in them in over 20 years ago. It's enough to make a grown reviewer weep.

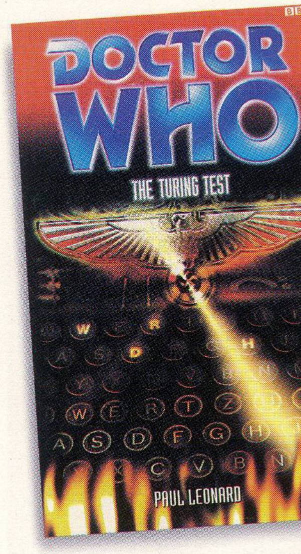
We never find out if Mat has a basement. If he has – expect the Myrka.

There's a lesson to be learned from *The Robots of Death*. Producers: if your designer starts suggesting that the monsters should wear padded culottes and be prettier than your cast, at least give him a hearing.

The disc's extra features are accessed alongside a stylish montage of robot action. Episode selection calls up an ident for each, allowing you to skip directly to the instalment of your choice. Scene selection further dissects the story, each episode being divided into six segments. So far, so familiar, proceeding much like last year's *Five Doctors Special Edition* release. Then we reach the much-touted 'special features'. The DVD market has quickly become blasé about these, and although *The Robots of Death*'s may look somewhat spartan in comparison with some of the newest Hollywood blockbusters, their potential for the hardcore fan is still exciting. Sandwiched between original studio floor plans and photo galleries is a full scene minus its dubbing and post-production, plus some unused sand-miner model shots. The latter, archived in grainy black-and-white, achieve a weight and drama that supercedes the story's own impressive footage.

A running commentary from producer Philip Hinchcliffe and writer Chris Boucher is the Lucanol of the collection. Lasting the entire length of the story – if you fancy – it's a ramble which first takes the action as its inspiration before becoming something of a Tom Baker appreciation and a general discussion of the series. As natural and untidy as real conversations are, this eavesdropping is undemanding but greatly appreciated.

DOCTOR WHO: THE TURING TEST



Novel BBC Books **Author** Paul Leonard **Featuring** The Eighth Doctor **RRP** £5.99 **ISBN** 0 563 53806 6 **Available** Now

Alien planets are blitzed in favour of 'real-life' travels across wartime Europe

You read *The Turing Test* wondering what dead novelists Graham Greene and Joseph Heller – not to mention mathematician Alan Turing – would make of the fact that they've now co-authored a *Doctor Who* novel.

Heller was the last to die (in 1999) and, if you could stop him spinning in his grave, he might be in for a pleasant surprise. *The Turing Test* is no cheap sci-fi paperback, nor is it the pulp fiction to which Greene likens his experiences within the book. Set at the close of World War Two, Paul Leonard's latest is an espionage thriller reliant more upon an intelligent plot than the theatre of cloak-and-dagger liaisons. Unlike Leonard's fast, cinema-inspired *Revolution Man*, *The Turing Test* is a more considered beast, less James Bond and more *Third Man*.

Odd, then, that I'm going to say this: *The Turing Test* reminds me of *Delta and the Bannermen*. (Smelling salts for Mr Leonard, please.) What begins with a mysterious code believed to be of German origin leads into a plot in which one alien faction tracks another across the globe, with little explanation given to why one has so upset the other.

Now I like *Delta*, so I'm happy. (When the video eventually blights these pages, expect slack-jawed shock in *Timelines* that I can possibly enjoy such a lightweight ramble more than *Time-Flight*.) But what counts as story in Leonard's novel is every bit as basic. Seeing as the author is Paul *Venusian Lullaby* Leonard and the subject matter is alien life, we've every right to expect further, and deeper, exploration. It's doubly odd, then, that the author's usual rules do not apply to *The Turing Test* – and the loving, paragraph-swelling descriptions of alien culture he's become known for are conspicuous by their absence.

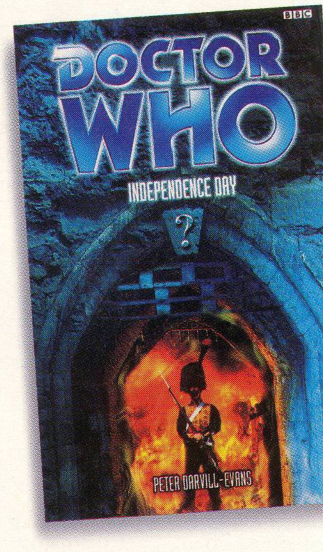
If Leonard is more at home among the anatomy, language and life of other worlds, he hides it well. Throwing the baby out with the bathwater is only a criticism when you're particularly fond of the baby. Leonard's previous obsession with digging deeper and deeper into alien culture sometimes resulted in the reader being pushed further and further away. *The Turing Test*'s wartime setting gives Leonard a restraint, and the result is an unique book which thinks and talks not in terms of spacemen and aliens, but of non-humans and strangers – a book which possesses an uncertainty, regularly challenging the reader's perceptions.

Twisting viewpoints frequently, each change of narration shows how a small detail or shift in emphasis can affect the total outcome. Are certain characters suspicious, or are we being influenced into believing they are? Who's good and who's bad? It's the old *Invasion of the Bodysnatchers* question – what's the one thing that sets 'Them' apart from 'Us'?

Perhaps deliberately, there are echoes of the Doctor in each of Leonard's three storytellers – in Turing's solitary existence, Greene's passion for travel and adventure and Heller's rebellion against a system by which he feels bound. Splitting the novel into three volumes makes it inevitable the reader will have his favourite – and *Shelf Life* plumps for the bittersweet recollections of Graham Greene. Combined, their study of the Doctor is one of the most thought-provoking he's ever been subjected to. Three fresh, considered voices battling to make sense of him make for a book buzzing with new observations.

After reading Turing's account, *Shelf Life* thought it could predict the book's *denouement*. After Greene's, the emphasis had become entirely different. *The Turing Test* is always one step ahead of its reader; unencumbered by the need to create an entire alien world from the smallest beetle upwards, it is easily Leonard's best work.

DOCTOR WHO: INDEPENDENCE DAY



Novel BBC Books **Author** Peter Darvill-Evans **Featuring** The Seventh Doctor & Ace **RRP** £5.99 **ISBN** 0 563 53804 X **Available** Now

Independence Day takes arms against a sea of troubles – but it's a long way to freedom . . .

Describing *Independence Day* – perhaps appropriately for a story that features Barons and Dukes – I'm reminded of an old rhyme about one of the latter. To misquote: 'when it was up it was up, and when it was down it was down, and when it was only halfway up it was neither up nor down.'

In creating twin colonial planets Mendeb Two and Three, author Peter Darvill-Evans is prone to self-indulgence, endlessly labouring over their geographical detail; description of mountain ranges and thorny forests lap away at the action. He gets equally carried away by the nitty-gritty of land rights (no doubt a real edge-of-the-seater at local council meetings); like *The Phantom Menace*, which opens by rolling up the words "Tax increases", it's all a bit of a turn-off.

In its favour, *Independence Day* is a crisply-written novel, and its author is very generous where plot explanations are concerned. Butt the rebellion that secretly bubbles on Mendeb Three spends too long bubbling and not enough time bursting. Once its characters stop talking and start doing, the book's already hit the home run.

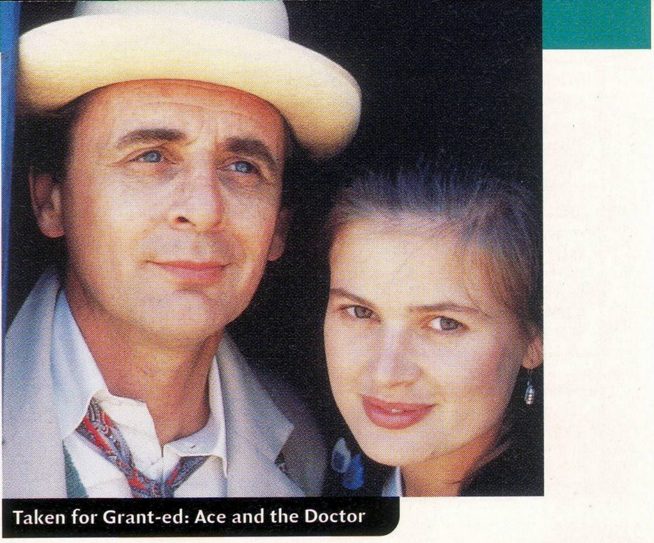
Perhaps in setting the scene with three pages of Second Doctor and Jamie comedy, *Independence Day* has pulled the rug from under its own feet; the cameo steals the rest of the novel's thunder – particularly as *Doctor Who* has seen so many Mendebs, so many enslaved populations and so many prospective uprisings. What, we ask, is different about this one?

It's a question the novel seems well-prepared for, making suitable effort to interest us in its societies. Best is the grounding of Mendeb Three in a Mediaeval age – an idea which touches on *State of Decay* and its theme of a world rediscovering its former technologies. All the same, overthrowing wicked kings and rescuing imprisoned maidens is *Jackanory*-type fun – the stuff that *The Androids of Tara* was made of, and the stuff of a far camper, far more relaxed novel than the earnest science fiction which *Independence Day* dearly seems to want to be.

Independence Day keeps shock tactics at bay, using sex just like _The Romans_ did – for laughs

The surprises of *Independence Day* don't come from its story at all, but from its tone and characterisations. Given Darvill-Evans' editorship of the Virgin *New Adventures*, you imagine he'd regard anything less than 'adult' themes, a right-on Doctor, and angry/horny companions as a regression. Not a bit of it. The leads are spot-on and, although Ace gets to prove briefly she's "not a little girl" again, the novel keeps Virgin's shock-tactic past at arms' length. Sex is used just as, say, *The Romans* used it – for laughs.

The book has its fun with the Doctor too. As if written for television, it includes moments seemingly designed solely to showcase actor Sylvester McCoy's conjuring and tumbling stage-act, a trickster Doctor being just what this novel needs. What it could do without is Ace wishing the Doctor to be like actor Richard E Grant. Post *The Curse of Fatal Death*, this feels passé, making Darvill-Evans sound like an inexperienced fan writer. Worse, he then includes a character who actually *resembles* Grant. "You look like somebody famous," says Ace, proceeding to ask if the fellow has ever seen *Withnail and I* – which is about as stupid as Tegan asking *Resurrection of the Daleks*' Stien if he's ever caught an episode of *Whatever Happened to the Likely Lads?*



Taken for Grant-ed: Ace and the Doctor

Three things seem inevitable about *Independence Day*: [1] it will end in a *Hamlet*-style climax; [2] there will be a revolution; and [3] the Doctor will find an antidote for SS10, the mind-altering enslavement drug that causes much of the novels misery. That things don't work out quite that way is unexpected and refreshing. From a reassuring storybook world comprised of castles and kingdoms, Darvill-Evans pulls the rug out from under the reader with a startling conclusion which counts as one of the series' bleakest.

Perhaps, in the end, *Independence Day* always wanted to be 'down'. **DWM**

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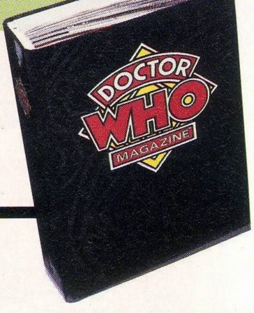

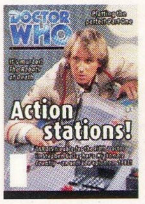

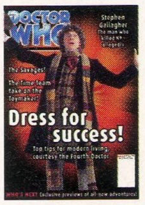

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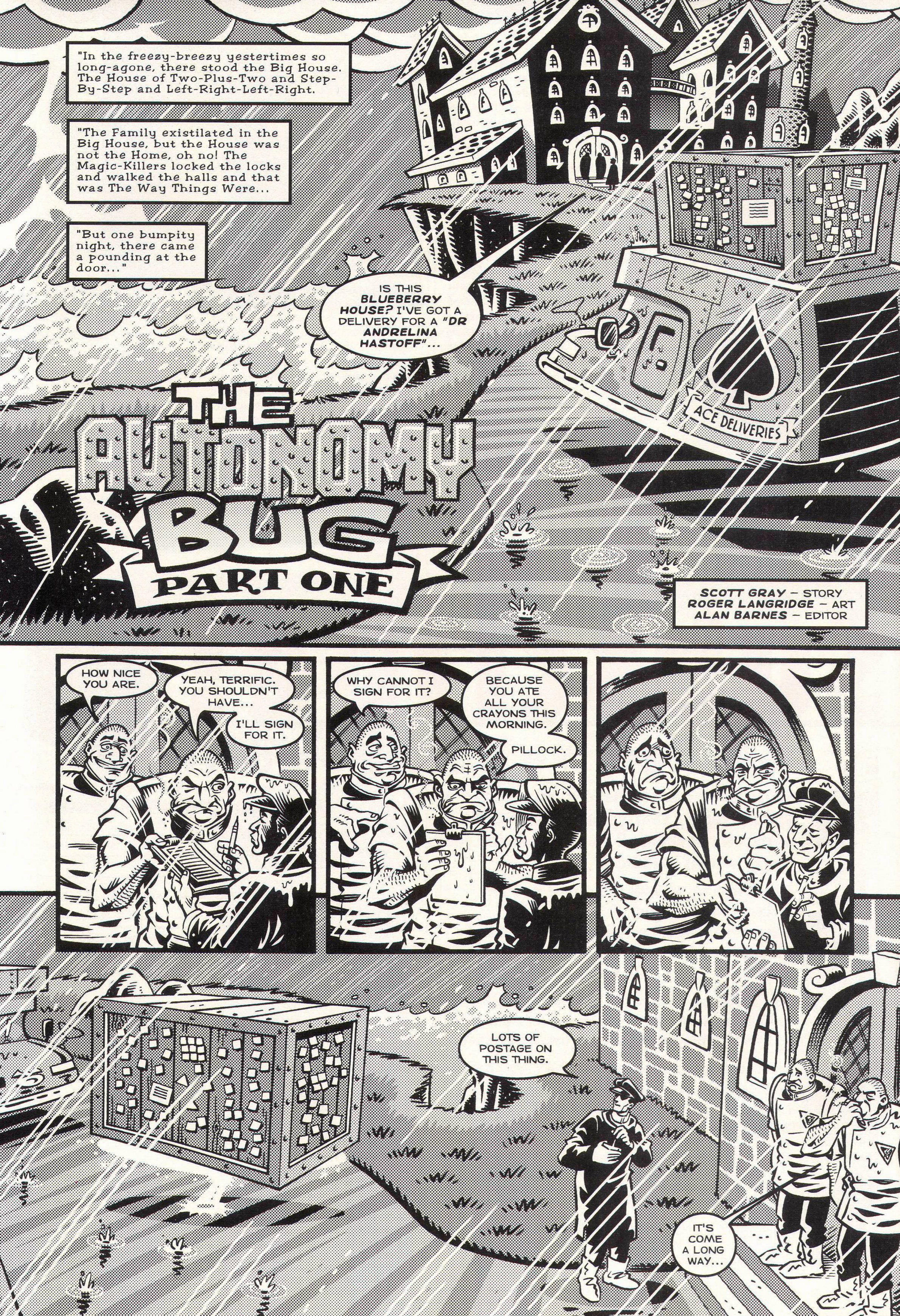
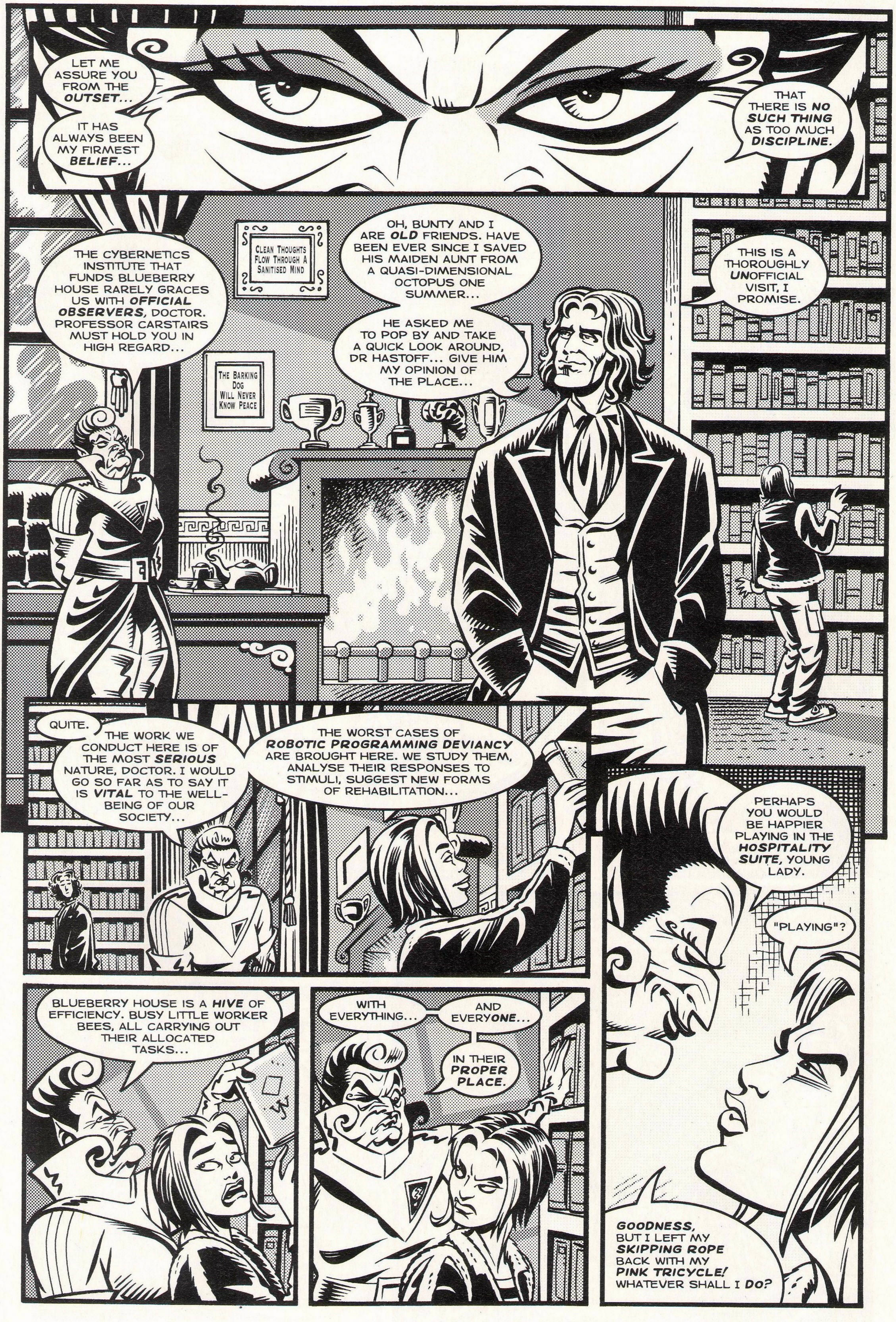
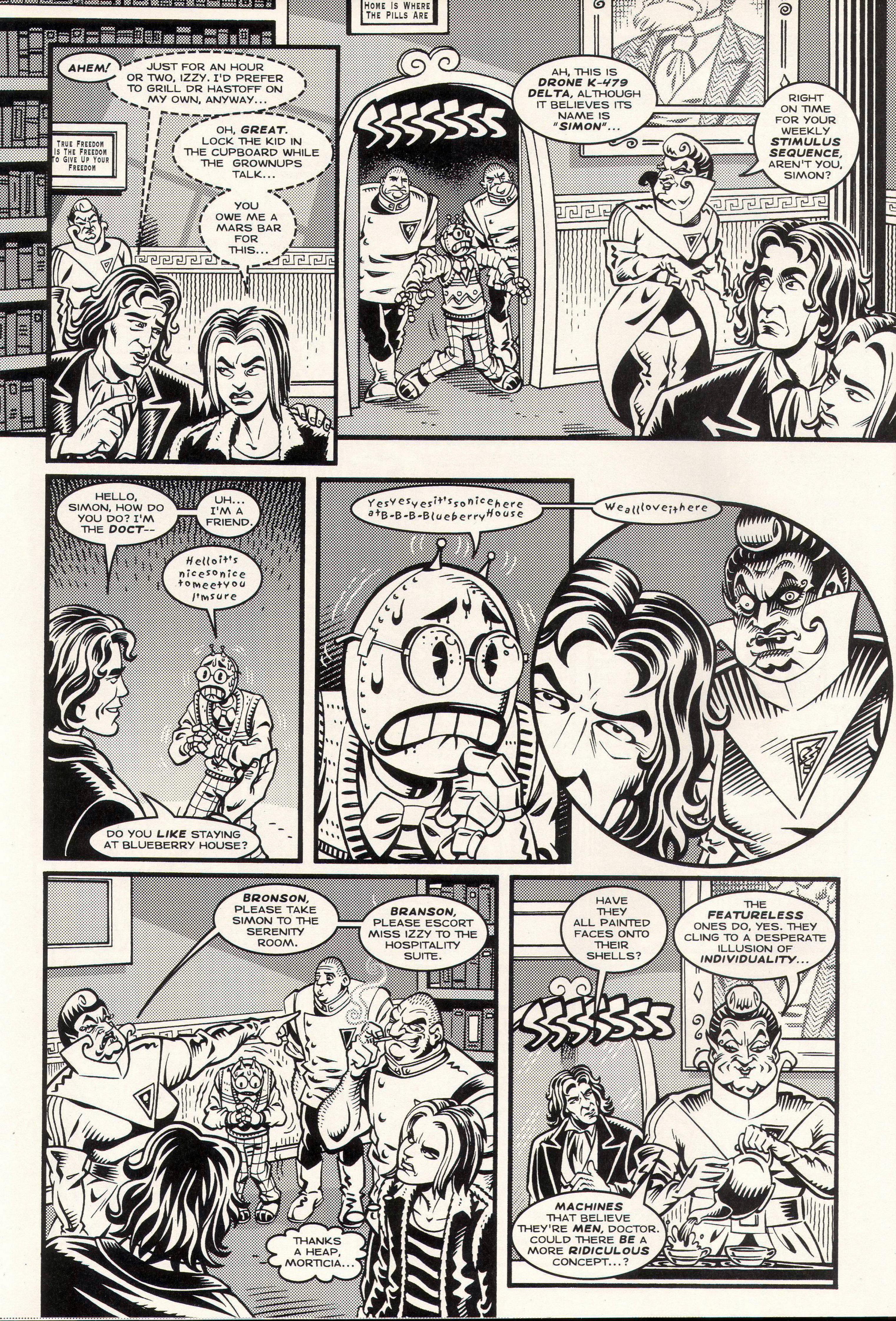
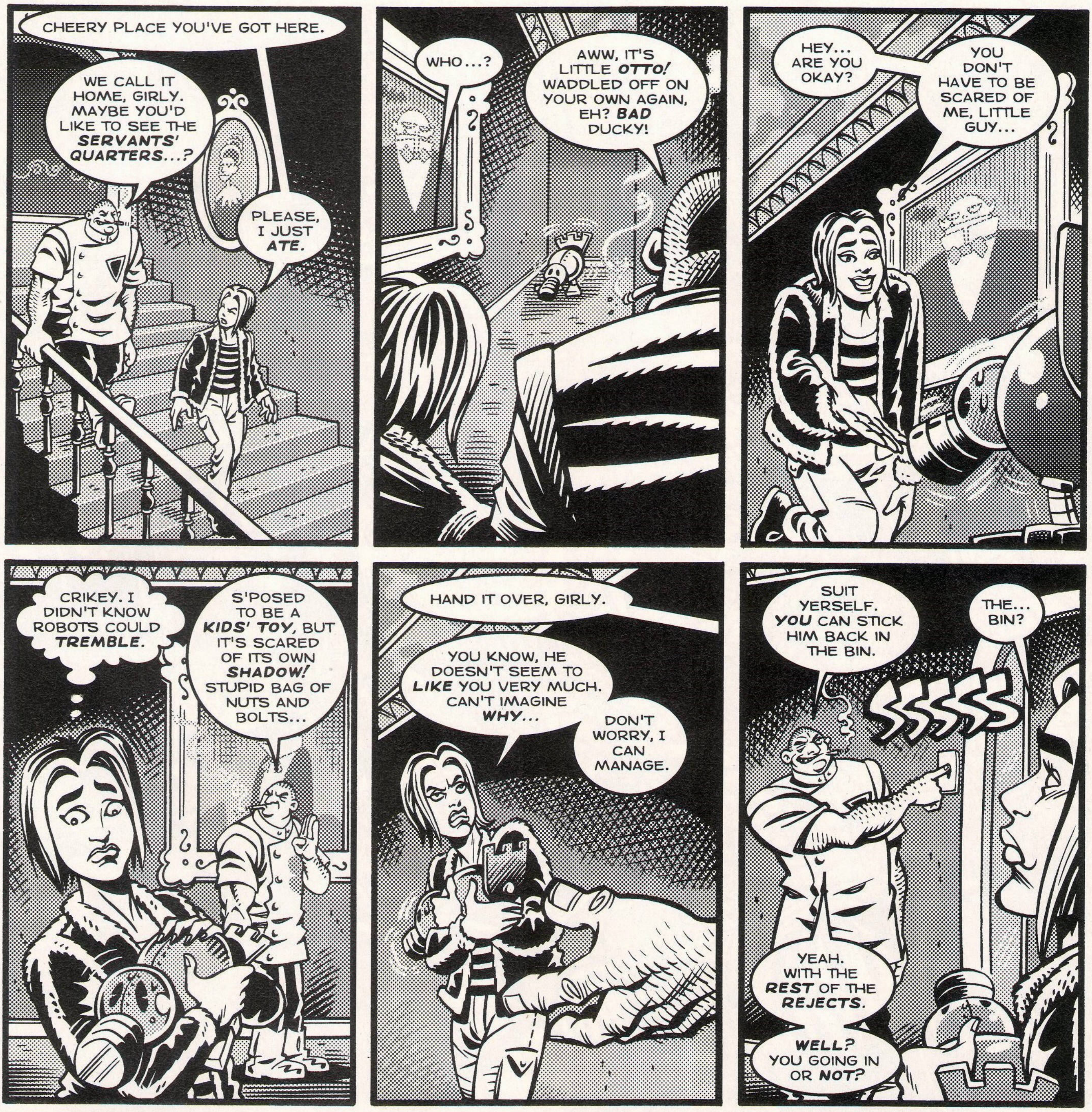
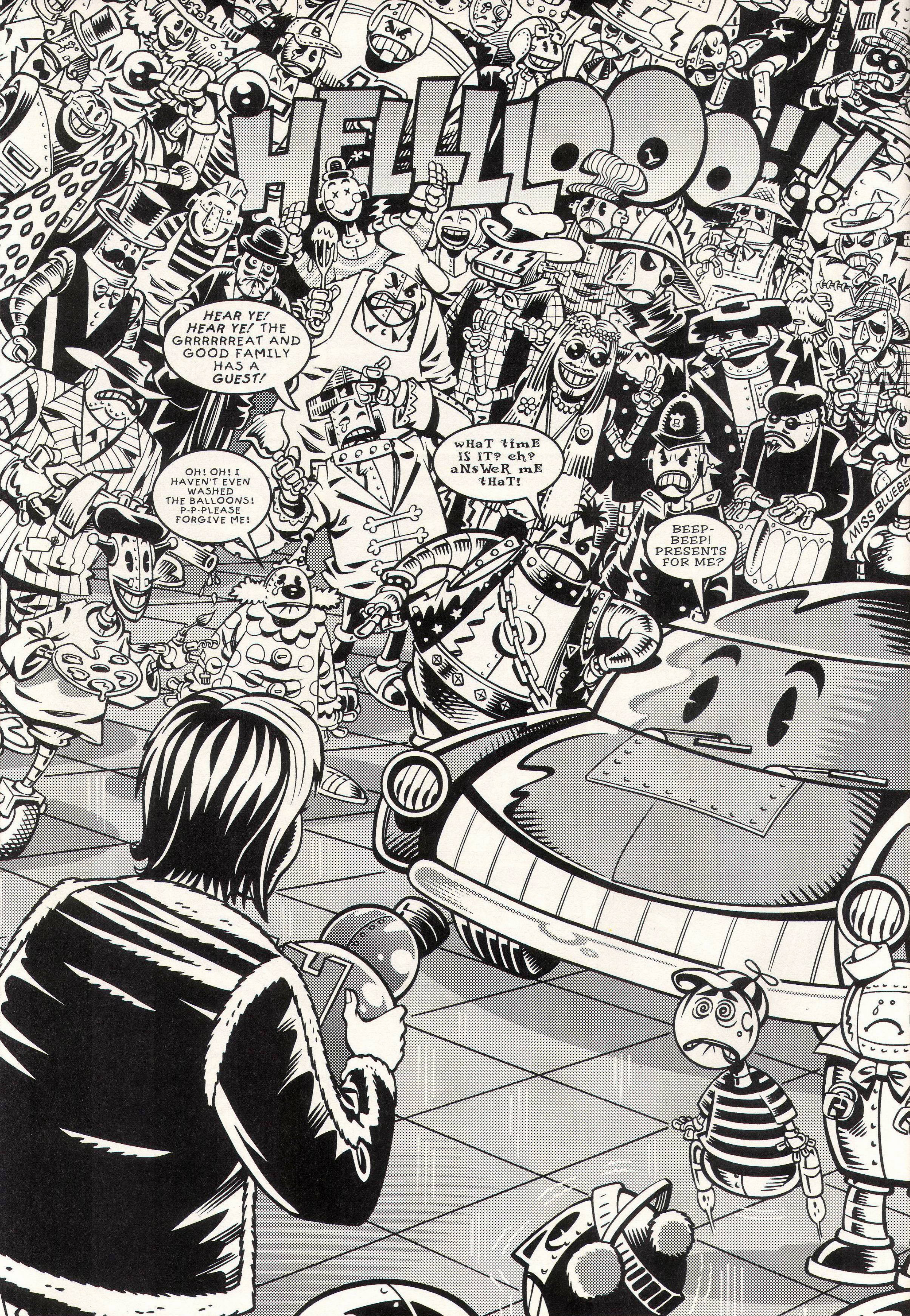
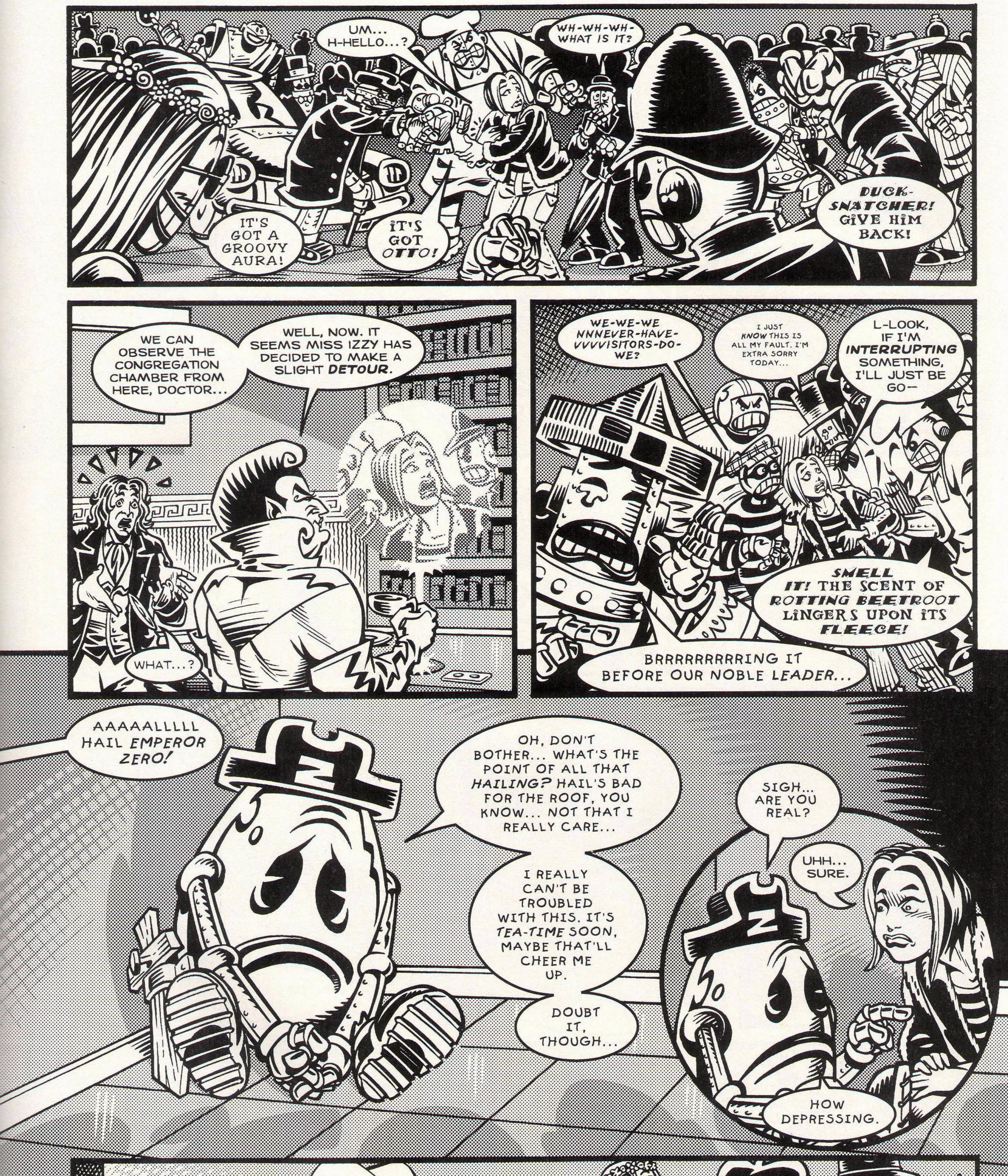

"In the freezy-breezy yestertimes so long-agone, there stood the Big House. The House of Two-Plus-Two and Step-By-Step and Left-Right-Left-Right.
"The Family existilated in the Big House, but the House was not the Home, oh no! The Magic-Killers locked the locks and walked the halls and that was The Way Things Were...
"But one bumpity night, there came a pounding at the door..."
IS THIS **BLUEBERRY HOUSE?** I'VE GOT A DELIVERY FOR A **"DR ANDRELINA HASTOFF"**...
ACE DELIVERIES
THE AUTONOMY BUG
PART ONE
SCOTT GRAY – STORY
ROGER LANGRIDGE – ART
ALAN BARNES – EDITOR
HOW NICE YOU ARE.
YEAH, TERRIFIC. YOU SHOULDN'T HAVE...
I'LL SIGN FOR IT.
WHY CANNOT I SIGN FOR IT?
BECAUSE YOU ATE ALL YOUR CRAYONS THIS MORNING.
PILLOCK.
LOTS OF POSTAGE ON THIS THING.
IT'S COME A LONG WAY...

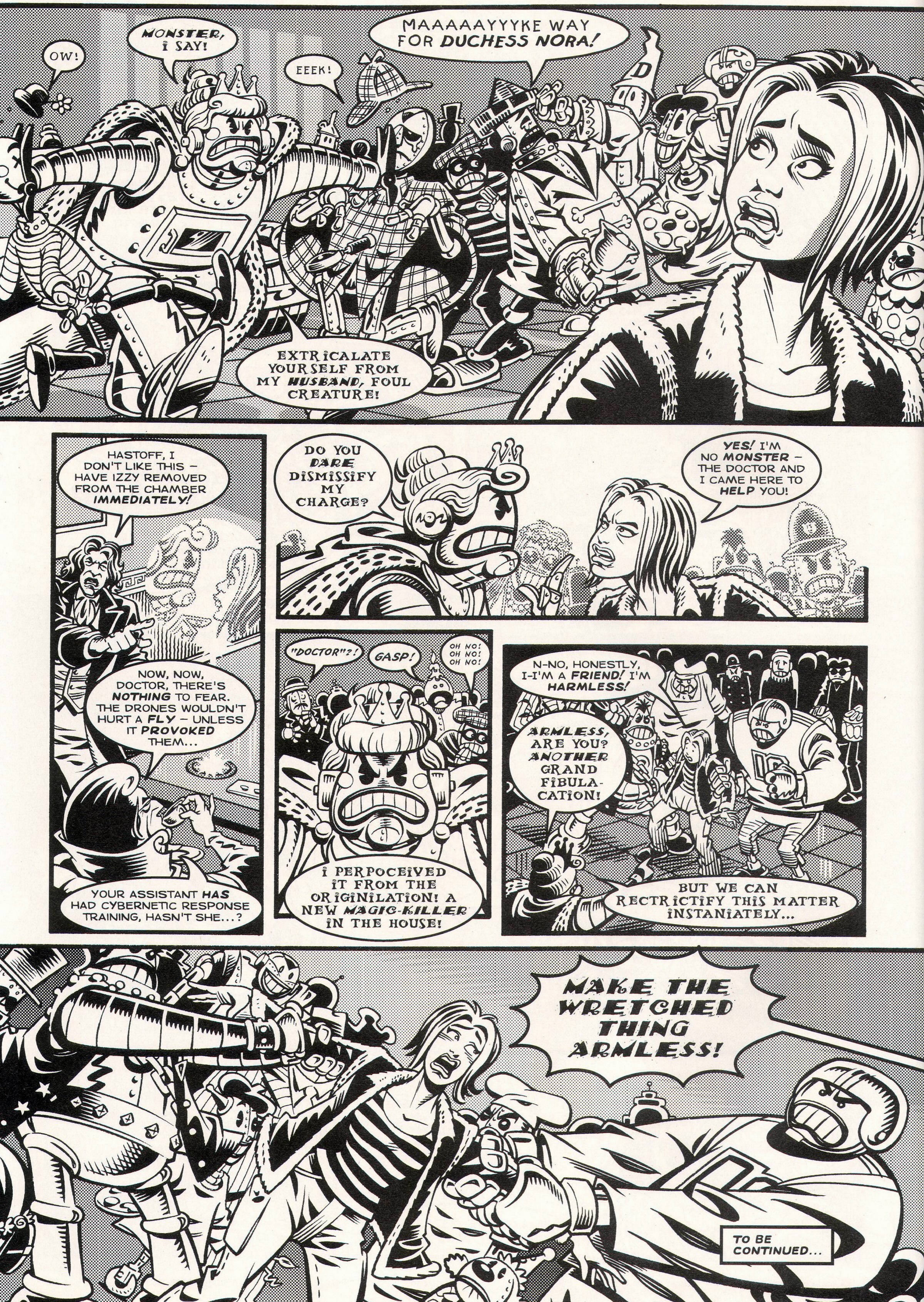

LET ME ASSURE YOU FROM THE **OUTSET...**
IT HAS ALWAYS BEEN MY FIRMEST **BELIEF...**
THAT THERE IS **NO SUCH THING** AS TOO MUCH **DISCIPLINE.**
THE CYBERNETICS INSTITUTE THAT FUNDS BLUEBERRY HOUSE RARELY GRACES US WITH **OFFICIAL OBSERVERS,** DOCTOR. PROFESSOR CARSTAIRS MUST HOLD YOU IN HIGH REGARD...
CLEAN THOUGHTS FLOW THROUGH A SANITISED MIND
THE BARKING DOG WILL NEVER KNOW PEACE
OH, BUNTY AND I ARE **OLD** FRIENDS. HAVE BEEN EVER SINCE I SAVED HIS MAIDEN AUNT FROM A QUASI-DIMENSIONAL OCTOPUS ONE SUMMER...
HE ASKED ME TO POP BY AND TAKE A QUICK LOOK AROUND, DR HASTOFF... GIVE HIM MY OPINION OF THE PLACE...
THIS IS A THOROUGHLY **UN**OFFICIAL VISIT, I PROMISE.
QUITE.
THE WORK WE CONDUCT HERE IS OF THE MOST **SERIOUS** NATURE, DOCTOR. I WOULD GO SO FAR AS TO SAY IT IS **VITAL** TO THE WELL-BEING OF OUR SOCIETY...
THE WORST CASES OF **ROBOTIC PROGRAMMING DEVIANCY** ARE BROUGHT HERE. WE STUDY THEM, ANALYSE THEIR RESPONSES TO STIMULI, SUGGEST NEW FORMS OF REHABILITATION...
BLUEBERRY HOUSE IS A **HIVE** OF EFFICIENCY. BUSY LITTLE WORKER BEES, ALL CARRYING OUT THEIR ALLOCATED TASKS...
WITH EVERYTHING...
AND EVERY**ONE...**
IN THEIR **PROPER PLACE.**
PERHAPS YOU WOULD BE HAPPIER PLAYING IN THE **HOSPITALITY SUITE,** YOUNG LADY.
"PLAYING"?
GOODNESS, BUT I LEFT MY **SKIPPING ROPE** BACK WITH MY **PINK TRICYCLE!** WHATEVER SHALL I **DO?**


HOME IS WHERE THE PILLS ARE
TRUE FREEDOM IS THE FREEDOM TO GIVE UP YOUR FREEDOM
AHEM!
JUST FOR AN HOUR OR TWO, IZZY. I'D PREFER TO GRILL DR HASTOFF ON MY OWN, ANYWAY...
OH, GREAT. LOCK THE KID IN THE CUPBOARD WHILE THE GROWNUPS TALK...
YOU OWE ME A MARS BAR FOR THIS...
SSSSSSS
AH, THIS IS DRONE K-479 DELTA, ALTHOUGH IT BELIEVES ITS NAME IS "SIMON"...
RIGHT ON TIME FOR YOUR WEEKLY STIMULUS SEQUENCE, AREN'T YOU, SIMON?
HELLO, SIMON, HOW DO YOU DO? I'M THE DOCT--
UH... I'M A FRIEND.
Helloit'snicesonicetomeetyou I'msure
DO YOU LIKE STAYING AT BLUEBERRY HOUSE?
Yesyesyesit'ssonicehere atB-B-B-BlueberryHouse
Weallloveithere
BRONSON, PLEASE TAKE SIMON TO THE SERENITY ROOM.
BRANSON, PLEASE ESCORT MISS IZZY TO THE HOSPITALITY SUITE.
THANKS A HEAP, MORTICIA...
HAVE THEY ALL PAINTED FACES ONTO THEIR SHELLS?
THE FEATURELESS ONES DO, YES. THEY CLING TO A DESPERATE ILLUSION OF INDIVIDUALITY...
SSSSSSS
MACHINES THAT BELIEVE THEY'RE MEN, DOCTOR. COULD THERE BE A MORE RIDICULOUS CONCEPT...?


CHEERY PLACE YOU'VE GOT HERE.
WE CALL IT HOME, GIRLY. MAYBE YOU'D LIKE TO SEE THE **SERVANTS' QUARTERS**...?
PLEASE, I JUST **ATE**.
WHO...?
AWW, IT'S LITTLE **OTTO!** WADDLED OFF ON YOUR OWN AGAIN, EH? **BAD** DUCKY!
HEY... ARE YOU OKAY?
YOU DON'T HAVE TO BE SCARED OF ME, LITTLE GUY...
CRIKEY. I DIDN'T KNOW ROBOTS COULD **TREMBLE**.
S'POSED TO BE A **KIDS' TOY**, BUT IT'S SCARED OF ITS OWN **SHADOW!** STUPID BAG OF NUTS AND BOLTS...
HAND IT OVER, GIRLY.
YOU KNOW, HE DOESN'T SEEM TO **LIKE** YOU VERY MUCH. CAN'T IMAGINE **WHY**...
DON'T WORRY, I CAN MANAGE.
SUIT YERSELF. **YOU** CAN STICK HIM BACK IN THE BIN.
THE... BIN?
SSSSS
YEAH. WITH THE **REST** OF THE **REJECTS**.
WELL? YOU GOING IN OR **NOT?**
HEY! DON'T CLOSE THAT D—
SSSSSS
KLIK!


HELLOOO!!!
HEAR YE! HEAR YE! THE GRRRRRREAT AND GOOD FAMILY HAS A GUEST!
OH! OH! I HAVEN'T EVEN WASHED THE BALLOONS! P-P-PLEASE FORGIVE ME!
WHAT TIME IS IT? EH? ANSWER ME THAT!
BEEP-BEEP! PRESENTS FOR ME?
MISS BLUEBE


UM... H-HELLO...?
WH-WH-WH-WHAT IS IT?
IT'S GOT A GROOVY AURA!
IT'S GOT OTTO!
DUCK-SNATCHER! GIVE HIM BACK!
WE CAN OBSERVE THE CONGREGATION CHAMBER FROM HERE, DOCTOR...
WELL, NOW. IT SEEMS MISS IZZY HAS DECIDED TO MAKE A SLIGHT DETOUR.
WHAT...?
WE-WE-WE NNNEVER-HAVE-VVVVISITORS-DO-WE?
I JUST KNOW THIS IS ALL MY FAULT. I'M EXTRA SORRY TODAY...
L-LOOK, IF I'M INTERRUPTING SOMETHING, I'LL JUST BE GO—
SMELL IT! THE SCENT OF ROTTING BEETROOT LINGERS UPON ITS FLEECE!
BRRRRRRRRRING IT BEFORE OUR NOBLE LEADER...
AAAAALLLLL HAIL EMPEROR ZERO!
OH, DON'T BOTHER... WHAT'S THE POINT OF ALL THAT HAILING? HAIL'S BAD FOR THE ROOF, YOU KNOW... NOT THAT I REALLY CARE...
I REALLY CAN'T BE TROUBLED WITH THIS. IT'S TEA-TIME SOON, MAYBE THAT'LL CHEER ME UP.
DOUBT IT, THOUGH...
SIGH... ARE YOU REAL?
UHH... SURE.
HOW DEPRESSING.
IMMOBILARISE THAT MONSTER!


OW!
MONSTER, I SAY!
EEEK!
MAAAAAYYYKE WAY FOR DUCHESS NORA!
EXTRICALATE YOURSELF FROM MY HUSBAND, FOUL CREATURE!
HASTOFF, I DON'T LIKE THIS – HAVE IZZY REMOVED FROM THE CHAMBER IMMEDIATELY!
NOW, NOW, DOCTOR, THERE'S NOTHING TO FEAR. THE DRONES WOULDN'T HURT A FLY – UNLESS IT PROVOKED THEM...
YOUR ASSISTANT HAS HAD CYBERNETIC RESPONSE TRAINING, HASN'T SHE...?
DO YOU DARE DISMISSIFY MY CHARGE?
YES! I'M NO MONSTER – THE DOCTOR AND I CAME HERE TO HELP YOU!
"DOCTOR"?!
GASP!
OH NO! OH NO! OH NO!
I PERPOCEIVED IT FROM THE ORIGINILATION! A NEW MAGIC-KILLER IN THE HOUSE!
N-NO, HONESTLY, I-I'M A FRIEND! I'M HARMLESS!
ARMLESS, ARE YOU? ANOTHER GRAND FIBULACATION!
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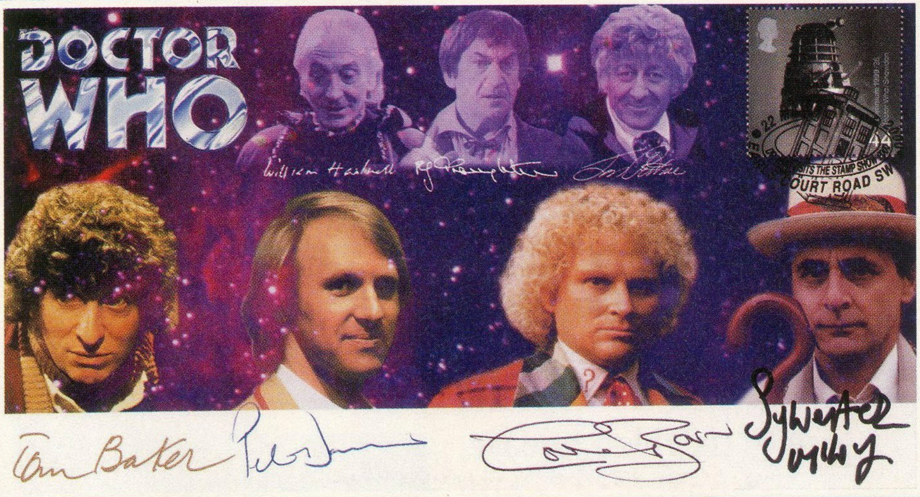
CHRIS ACHILLEOS will need no introduction to you as the world famous artist whose designs adorned countless TARGET BOOK COVERS. Chris has designed his very own **BIRTHDAY TRIBUTE COVER,** and he will be with us in person to sign this strictly limited edition.

There's more! We will also be hosting the launch of the new **GUIDE TO DR WHO COLLECTABLES** by **DAVID HOWE** and **ARNOLD BLUMBERG.** David will also be attending to personally sign these first editions. Every Birthday Party requires a cake and a cake cutter, and who better to wield the knife than **TOM BAKER.**

Whilst all appearances, as always, are subject to confirmation we don't anticipate any problems, and those of you who have joined us on previous occasions will know that this in an event NOT to be missed (Daleks stopping the traffic in the Strand last June made the national papers!)

Remember Christmas is approaching. You will be expected to treat everyone else - so why not start the season by treating yourself first - or ask your mum if instead of embroidered handkerchiefs this year could you please have the ultimate in collectable Doctor Who memorabilia instead.

~ THE DOCTORS UNITED ~



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Spare part surgery

The Doctor has collapsed, Ben has been caught sabotaging the Z-bomb – and a deranged General has ordered a missile strike against the invading Cybermen. The countdown reaches 4, 3, 2 . . . The music cuts in. The credits roll. And then? Absolutely nothing. Until now. On the eve of its video release, Richard Molesworth investigates the reconstruction of Doctor Who's most sought-after missing instalment – The Tenth Planet, Episode 4 . . .

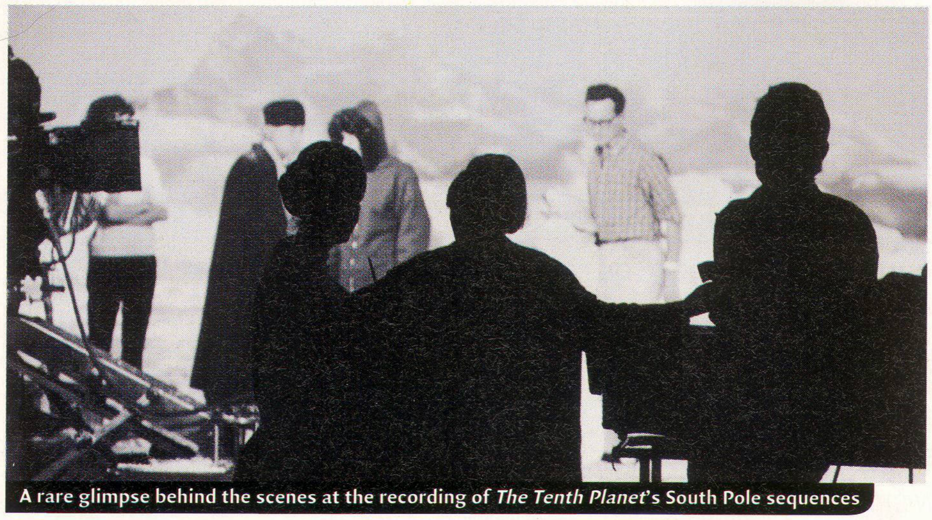
With the benefit of hindsight, it's perhaps tempting to wonder exactly what the makers of *Doctor Who* thought they were doing with *The Tenth Planet*? For the modern viewer, knowing that William Hartnell is about to be 'retired' in favour of Patrick Troughton, the adventure is burdened with the tag 'regeneration story'. Yet there is no build-up or foreshadowing in the preceding adventures – or in the first three-and-a-half episodes of the story itself, for that matter. What we actually have is a pretty run-of-the-mill four-parter which just happens to have the Doctor keel over and change appearance at the end. Oh yeah, and the Cybermen are in it. Mainly in Episodes 2 and 4, mind you. From such minor details, legends are formed.

On top of which – and however you look at it – watching the story itself would seem to be pretty pointless without the all-important final episode in which the good guys win, the Cybermen lose, Mondas explodes and Hartnell cross-fades into Troughton. And as everybody knows (you do know, don't you?) this is the one episode of the story that the BBC is missing. So just where did it go?

The two-inch 405-line videotape holding Episode 4 of *The Tenth Planet* was authorised for destruction on 31 January 1969 (although it seems the tape may have survived for at least a few more months after this date). After the transmission tape was wiped, BBC Enterprises held the only remaining copy of the episode. Beginning in 1972, however, Enterprises itself began destroying its archive of programmes past their 'sell-by' date. How long would *The Tenth Planet* survive?

To celebrate *Doctor Who*'s tenth anniversary in 1973, the children's magazine programme *Blue Peter* ran a feature on the history of the programme. This tribute appeared in the edition transmitted on 5 October 1973; one of the clips shown was roughly 30 seconds' worth of the Hartnell/Troughton regeneration from the final moments of *The Tenth Planet*. As a result, one of the most enduring 'fan myths' has it that *Blue Peter* was responsible for the BBC losing Episode 4 of *The Tenth Planet* . . .

The clip itself was taken from a film print – of that there is no doubt, as the BBC had wiped the master videotape of the episode by then. The BBC Film Library only held film copies of the first three episodes of the story (which still survive to this day), but at no time did it ever hold the fourth instalment. (Why it actually held these three episodes is in itself a bit of a mystery – although, since the quality of the films is not too good, it is conceivable they were ordered as rough viewing prints by a BBC production office at some time in the past, and then forwarded to the Film Library once they had been finished with.) The source of the *Blue Peter* clip would appear to be BBC Enterprises which, of course, held film prints of the story. And as BBC Enterprises were still



A rare glimpse behind the scenes at the recording of *The Tenth Planet*'s South Pole sequences

Photos: BBC Video [8] Tony Cornell [3]

Anneke Wills (Polly) wraps up warm in studio

offering the story for sale well into the following year (1974), there is no reason to suggest that the film wasn't returned to Enterprises after its use by *Blue Peter*.

There are more rumours and myths about this episode than any other

Exactly when Enterprises destroyed its copies of *The Tenth Planet* isn't known, but when its library came to be incorporated into the newly formed BBC Film and Videotape Library in 1978, it had already gone. All the BBC had left were the film prints of the first three episodes which had resided in the BBC Film Library.

As Episode 4 of *The Tenth Planet* is such a cornerstone in the history of the series as whole, more rumours and stories of its alleged existence abound than perhaps of any other single missing episode. Fuel was no doubt added to the fire of speculation by this very magazine, when **DWM** 88 (May 1984) suggested that a large proportion of the episode ("about 95%") had been discovered languishing in a mythical BBC department. Moreover, the reconstructed fourth episode was then to be (shock, horror!) colourised. The whole stunt was in fact an April Fool's prank, but even today **DWM** still gets the odd letter enquiring if the feature was actually genuine...

Rather less amusing was an incident in October 1992, when a serial prankster returned a Shibaden videotape purporting to contain the lost fourth episode of the story to the BBC. The tape was found to be blank, but not before BBC Video had hurriedly added the story to its release schedules, even going to the trouble of getting actor Michael Craze (Ben) to record a set of special links for the tape. The release was shelved – and someone, somewhere, no doubt had a very good laugh over the whole affair.

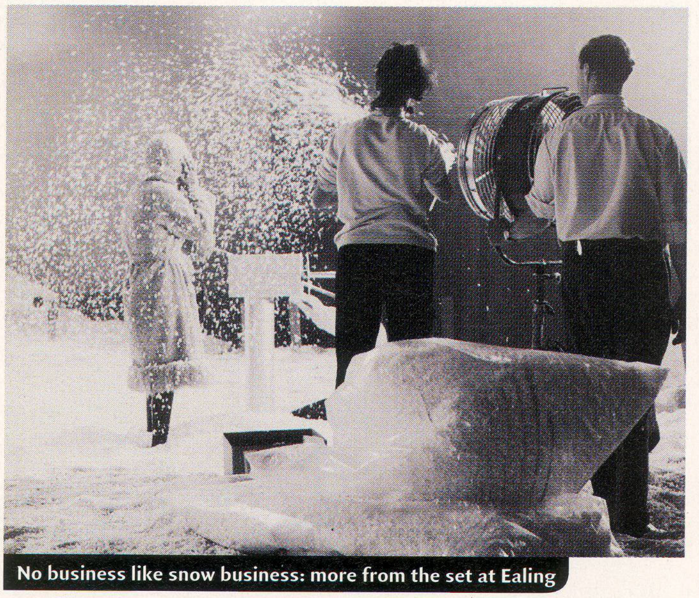
At the National Film Theatre's first 'Missing, Believed Wiped' event in 1993, it was solemnly announced that the episode was one of the top ten missing television programmes of all time. Such a lofty statement brokered no further leads as to its possible existence of the episode, however, and now – nearly 35 years after its transmission – it is perhaps finally the time to acknowledge that it has been lost forever.

So, that being the case, just how do you get people to buy a video of a story missing its final part? Simple. You re-create it!

Late in 1999, fuelled no doubt by the success of that year's Dalek video collectors' tin, BBC Worldwide decreed that 2000's boxed set offering would feature the Cybermen – the metallic meanies who are seemingly forever consigned to occupy the number two slot in any top ten list of the series' baddies.

The two Cyber-stories selected for inclusion in the set were *Attack of the Cybermen* and . . . *The Tenth Planet*! The task of getting these stories ready for release fell to the Restoration Team – a collection of technical experts and long-time *Doctor Who* fans who were behind the clean-up of last year's curtailed repeat run on BBC2, countless Pertwee recolourisations and also the *Ice Warriors Collection* video package, which contained a reconstruction of the missing second and third episodes of that story.

Preparing Season 22's *Attack of the Cybermen* for release was easy. Team member Paul Vanezis oversaw the preparation of the duplication master-tape at BBC Pebble Mill, and also added a bonus feature – in the form of a clip of Doctor/companion team Colin Baker and Nicola Bryant's contemporaneous appearance on children's show *Saturday Superstore* to promote the story.



No business like snow business: more from the set at Ealing

The other adventure included in the package proved to be a little more challenging. The surviving three episodes of *The Tenth Planet* were ordered up from the BBC Film and Videotape Library and, as is the norm with Restoration Team projects nowadays, access was granted to the archived masters – in this case 16mm black and white film prints. Steve Roberts and Jonathan Wood then spent a great deal of time cleaning up the films, which were very grainy, dirty, and had less-than-perfect optical soundtracks. Paul Vanezis had tided up the sound on a copy of Episode 2 a few years previously, using fan-made off-air audio recordings of the episode, but when compared with the sound on the actual archive master prints it was decided that they didn't need to be replaced.

Perhaps it's time to acknowledge that this episode is lost forever

To fill the gap left by the missing Episode 4, the 'telesnap reconstruction' method used for *The Ice Warriors* seemed the best option. Originally planned as a truncated, ten-minute version of the episode, Worldwide's people then changed their minds and the final result was the full 25-minute monty – mainly because Worldwide did not want the added expense of including a CD of the complete soundtrack in the package. (This had been done with *The Ice Warriors*, where the reconstructed Two and Three ran to about 13 minutes on the video, but the full soundtracks to both episodes were included on CD for purists.)

The job of overseeing the reconstruction fell to Ralph Montagu. The task involved the pulling together of images from John Cura's off-air 'telesnaps', BBC library photographs, and freeze-frame stills from the surviving episodes. Added to this were moving images in the shape of clips surviving on an old edition of *Blue Peter*, and from fan-recorded off-air 8mm film of certain scenes. The combination of such a diverse, and technically different mixture of pictures demanded very careful grading, to keep the texture and contrast of each shot as similar as possible.

The biggest problem with this episode were the scenes set in the Radiation Room, as Ben and Barclay do not appear in radiation suits – or, indeed, in this room – in any of the other episodes. To get around this problem, Montagu had to undertake a lot of digital Paintbox work, switching faces and costumes as required.

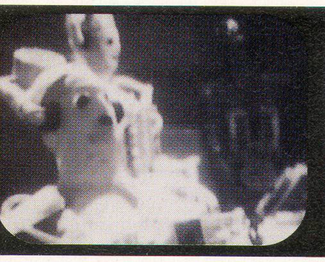
The fan-recorded 8mm clips which lasted more that one second were also incorporated into the finished episode. Montagu had access to some amateur reconstructions of the episode which he used for reference, helping to match the clips with the correct part of the soundtrack, though getting the lip-sync exactly right was, according to Montagu, "a real fiddle". The original footage was evidently shot on a camera with a variable speed motor, so each individual shot had to be slowed down by a different amount in order to make it fit.

As with the *Ice Warriors* release, the decision was made that the pictures in the reconstructed episode will not appear full-frame, due to the low resolution of the material the team was working with.

The whole series of static and moving images was then married to the episode soundtrack – sourced from two separate fan-recorded copies of the episode from its single BBC transmission. This was then worked on by sound supremo Mark Ayres, who performed the usual sterling aural clean-up duties.

The reconstruction begins and ends with moving footage. The opening is sourced from Episode 3's cliffhanger, whilst the closing moments – comprising much of the regeneration sequence – were famously preserved in that 1970s edition of *Blue Peter*.

Although no substitute for the actual episode itself, what has been produced will give viewers a good idea of what the final instalment of *The Tenth Planet* was really like – how it felt to watch it. As video purchasers will soon be able to see for themselves, the Restoration Team's hard work has resulted in an important piece of *Doctor Who* history being brought back to life . . . DWM

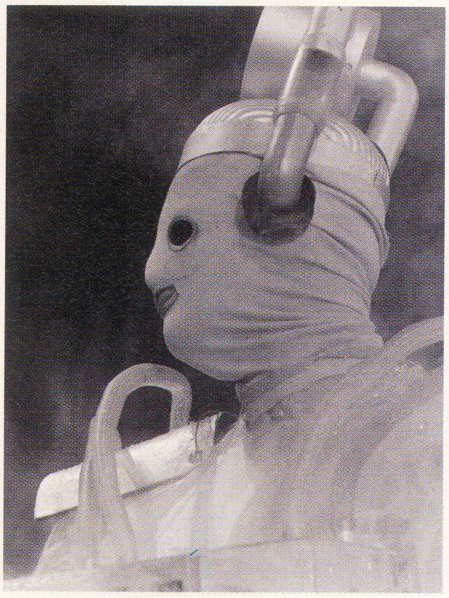


Follow that Planet!

After its one-and only showing on British television on 29 October 1966, the two-inch master tape of Episode 4 of *The Tenth Planet* was loaned to BBC Enterprises, which then struck at least one 16mm black and white film telerecording of the episode (along with all the other episodes of this story). In all likelihood, this was a film 'negative', from which any number of 'positive' film prints could be struck, depending on how many overseas TV stations purchased the serial.

The first TV station to buy the story was ABC in Australia, which optioned the four-part adventure for an initial screening plus one repeat. The serial was shown in Sydney and Brisbane between 23 June and 14 July 1967, with other screenings following in Perth, Melbourne, Adelaide and Hobart. The story was then repeated in Sydney between 1 and 7 May 1968, and in Brisbane a few weeks later, between 15 and 21 May. Repeats in the other four Australian regions also followed. What then happened to this copy of Episode 4 is unclear; certainly, ABC no longer retains it.

NZBC in New Zealand also purchased the story on 23 September 1968 for screening on its four regional networks. *The Tenth Planet* premiered on CHTV-3 Christchurch in August 1969, and was then shown on WNTV-1 Wellington (August to September), AKTV-2 Aukland (October to November) and finally DNTV-2 Dunedin (again, October to November). After the story's final transmission, the film prints of all four episodes were retained by NZBC, until BBC Enterprises instructed the TV station to forward all four episodes (in a batch which also included 9 other stories) to SBC in Singapore – a despatch which apparently occurred on 10 January 1972.



The official purchase of the story by the Singapore Broadcasting Corporation seems to have been carried out in February 1972 on receipt of the episodes, although when the story was actually transmitted by SBC is not currently known. Enquiries in recent years have established that SBC holds no *Doctor Who* material in its archives.

No other TV stations around the world purchased the story. It remains to this day one of the most poorly-sold *Doctor Who* adventures overseas.

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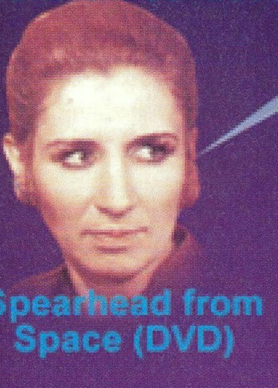

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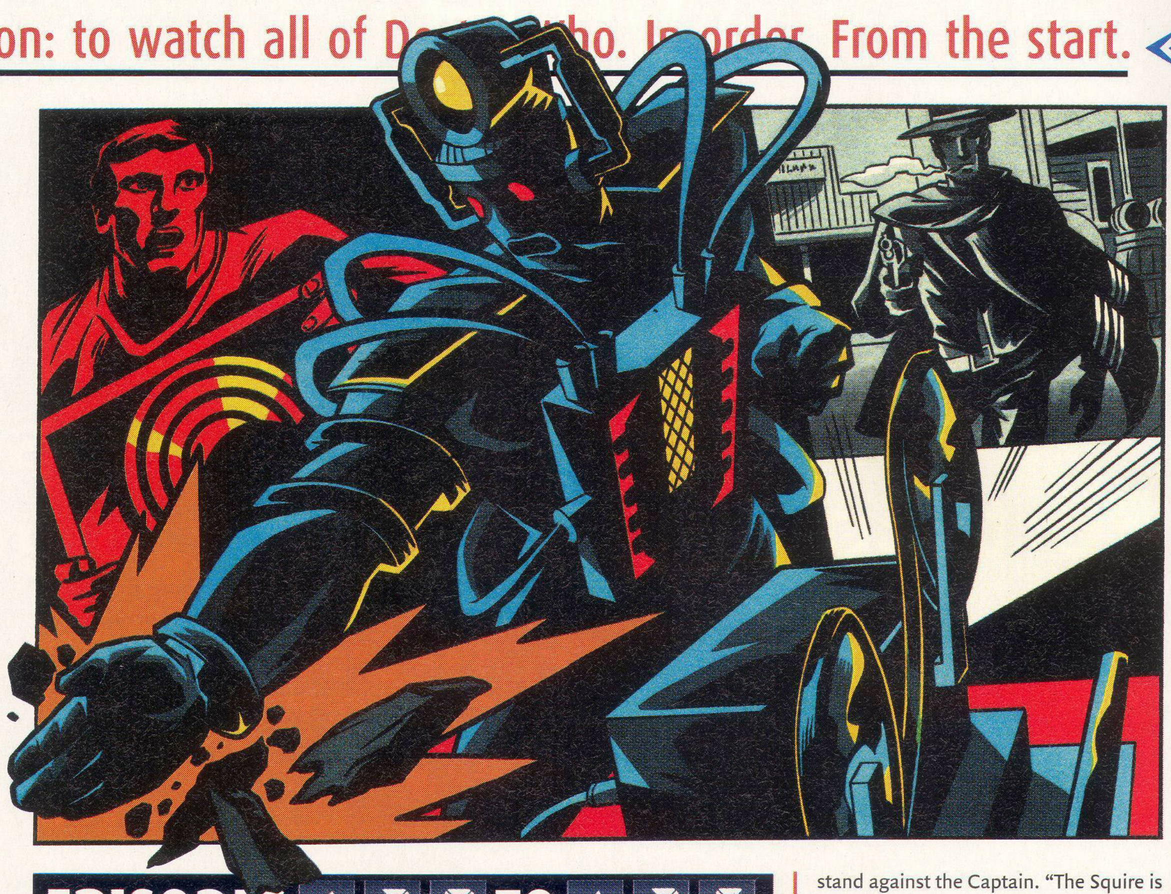
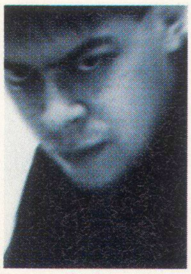




Peter

Richard

Clayton

Jac

Compiled by Gary Gillatt
Illustration by Adrian Salmon

EPISODES 129 TO 136

Far away, in a timeless land, the Lost Boys are held captive by an evil hook-handed pirate and his homicidal henchmen. The pirate wants the secrets of the Boys' ageless guardian, and will stop at nothing to discover them . . . C'mon, kids! Clap if you believe in Doctor Who!

A flight toward the second star to the right (and straight on 'til Ealing) has brought the rest of the Time Team to the Never-never (well, not often) land of Jac's West London flat. With wine poured, cassette in the stereo and telesnaps on the rug, we're ready to rejoin the Doctor's battle against *The Smugglers*.

Episode 3 finds our hero in fine fettle, held captive on Captain Pike's *Black Albatross* by the ship's pet racial stereotype, the eye-rolling Jamaica. Happily, the Doctor hoodwinks the superstitious pirate with playing-card trickery. "Getting the better of those less intelligent than himself is one of the Doctor's favourite pastimes," laughs Peter. "He *loves* being 'the Jack of Diamonds', Cornwall's answer to Mystic Meg!"

"Billy pulls the scene off magnificently, doesn't he?" says Clayton. "With not a 'hmm' in sight! It gives the lie to the assumption that he was ailing towards the end of his run, doesn't it?"

The Doctor has been entrusted with 'Deadman's secret key' – a clue to the location of a lost treasure-hoard. Ben and Polly would be happy to flee to the TARDIS, but the Doctor claims he has a "moral obligation" to protect the nearby villagers from an impending battle between the smugglers and the King's revenue men. "It's a wonderful argument that the Doctor makes here," comments Richard. "It very neatly explains why the Doctor can't just run away in the TARDIS every time things begin to get tricky."

"More importantly," adds Jac, "after that slight blip in *The War Machines*, he's back as the ultimate moral hero again – one of the biggest character developments that we're ever likely to see."

"Ha!" puffs Clay. "The Doctor might claim he has an 'obligation' to save the villagers, but it seems very clear that he just fancies a bit of an adventure with buried treasure. He's been in a state of almost perpetual glee since they landed!"

Peter looks to the broader picture. "Ben's happy to abandon the villagers to their fate, but the Doctor will have none of it," he says. "Steven would be proud – this will be nothing like *The Massacre*!"

Most of Episode 4 is spent in the church crypt – where the Doctor, who's as clever as crisps, works out where the treasure is hidden, playing for time versus Pike. Meanwhile, the bumptious local Squire, long-standing champion of the local contraband, has changed sides to stand against the Captain. "The Squire is a thoroughly repentant villain, isn't he?" says Peter. "To take the moral high ground against Pike and his vicious crew shows rare courage. He's *bound* to die."

CLICHÉ COUNTERS

Deaths on screen so far	00166
One or more regulars rendered unconscious	00036
One or more regulars incarcerated	00048

"His morals are similar to those displayed by Marshal Tavannes in *The Massacre*, aren't they?" adds Richard. Both are quite villainous, but when they reach a point when the innocent are likely to suffer, they suddenly show concern over the consequences of their actions."

As Pike is spiked, and all the King's men plough into the ha-harring smugglers, the time travellers slip away. "That was a pleasant surprise for me," says Clay. "It was never a story I imagined I'd have any time for, but it turned out to be quite an exciting little romp. Great turns from the regulars, too." The others nod their heads in agreement, wishing *The Smugglers* a swift return to the BBC Archive – an honour that wasn't bestowed upon *Galaxy 4* or *The Celestial Toymaker*, to name but two.

The gift of video takes us to a 'futuristic' Antarctic base for our next tale. The end of an era looms as we await the arrival of *The Tenth Planet*. "What a great set design for the Snowcap base control room!" gushes Peter. "It's avoided all the near-future clichés – like people wearing glittery jump-suits, and outrageous computer banks . . ."

"And look at the girlie pin-ups on the bunk room wall," says Clay. "What a fantastic touch! It makes the whole thing seem far more realistic."

"Very sweet," mutters Jac. "We have a view of a multi-racial, multi-cultural future – which is great – but as this is the 60s there's still only one woman to be seen, and she's a visitor. Nice try, guys."

The *Zeus IV* space capsule is in trouble. A mysterious power drain has altered its orbit, and the team at Snowcap are at a loss. The Doctor predicts the imminent return of Mondas, the Earth's long-lost mirror-image sister planet. Polly displays a distinctive skill in recognising Malaysia, even when it's back-to-front and upside-down. She's a queer fish, that one.

But who are these spooky mechanical men with human hands that have arrived in the snowy wastes above? "Hurrah for the return of the classic Yartek trick!" laughs Jac. "Put on a cloak and everyone will be fooled by your disguise – even though your head's three times the size of the person you're imitating!"

Episode 2 gives a name to these big-bonced aliens. "Even before they appear," says Peter, "the Cybermen are being built up into a considerable threat. For the Doctor to know of their existence suggests they are creatures that have made their mark on the galaxy."

"He seems to know all about them, doesn't he?" agrees Richard. "Has he had dealings with the Cybermen before?"

"They're well-designed," asserts Peter, approvingly. "You catch glimpses of the Cybermen's 'real' eyes behind their masks. That's quite eerie." Richard is less impressed: "I see that for all their technology, the Cybermen still rely on good old-fashioned sticky tape to hold their headgear together!"

Clay is confused: "Why has that Cyberman pulled out a microphone? And why is he walking around the room like Esther Rantzen, interviewing people about their age? It doesn't do much to make them seem scary – just a bit weird!'"

Jac: "No no no! The Cybermen are really creepy – I love them! Shame they feel the need for so much exposition, but the voices and the 'open mouth' thing are great. But they're very easily killed, aren't they?"

'This new Doc is really irritating! I'm surprised how well Ben and Polly are dealing with it' *Jac*

With the first batch of Cybermen at the base seen off by Ben and co, the end of Episode 2 serves up the threat of a whole fleet of Cyber-ships approaching Earth. This is too much for the Doctor, who faints dead away at the start of the next instalment. Billy's off on his hols again (which is a bit cheeky really, given what's coming in Episode 4 . . .)

"What's an atmospheric tracking station doing with a Z-bomb?" shouts Peter, like a *Daily Mail* headline. "For an establishment with a Doomsday device, the security is appalling!" The Z-bomb, it transpires, is base commander General Cutler's last line of defence; he has to stop Mondas draining the Earth's power, but the bomb may well kill millions anyway. Ben hatches a plan with scientist Barclay to sabotage the rocket, convinced of the Doctor's belief that Mondas will soon burn up by itself. But how will he get to the launch pad?

"Is this the first use of a ventilator shaft in *Who?*" cackles Jac. "Woo-hoo!"

"And the biggest one ever, at that!" says Clay. "Why was Barclay so worried about it being a tight squeeze?"

"This really isn't a monster story, is it?" ponders Jac. "Their threat is secondary to the human interest story in the base – and anyway, from what the Doctor says, the threat is going to go away on its own soon, so the main danger is the bomb."

Cutler has discovered Ben's sabotage, promptly throwing our boy off a gantry ("That's so shocking!" gasps Clay). As the countdown ticks down to zero, Barclay is banking on the hope that Ben had time to snip a servo plug . . . Clayton's punching the air: "What a cliffhanger! How much more exciting can this get?"

On-screen telesnaps bring Episode 4 to life, thanks to Jac and a sneak preview of the new BBC Video reconstruction. "Ooh!" sighs Jac. "The death of Cutler and the return of the Doc really alters the momentum – it's suddenly a monster story after all!" It's all terribly exciting – but suffice it to say that the Doctor was right. Mondas destroys itself, wiping out the Cybermen. Peter's in reflective mood. "How very sad that the Doctor has either been absent or ignored for most of the story," he says. "Ultimately, he's been redundant – the tale would have progressed just as well without him. And now, at the end, it's almost as if the old man feels he's not needed anymore. Could you pass me a tissue, Richard?"

Richard wisely ignores him. "This is such a dull story!" he says. "Apart from these next few, final minutes, nothing really happens in it. I saw a 'condensed' version of the first three episodes a while ago, just showing the highlights. It only lasted ten minutes, but the story was perfectly comprehensible."

Never mind that now. With his famous last words of "Keep warm!", a tired Doctor stumbles to the TARDIS – where he's overcome by a mysterious power. Lights flashing, and control levers moving by themselves, the ship seems to take charge of its pilot. "And you'll never get a more unexpected episode ending than that!" says Peter.

So, as Billy's face blurs into another's, we bid farewell to someone the whole Team has come to love. "I'd never truly appreciated Hartnell before," murmurs Clayton. "Watching him in context has shown me what an absolute star he was." Toasts are made in heartfelt tribute.

But it's on with the show. Our audio of Episode 1 of *The Power of the Daleks* poses more questions than answers as the Littlest Cosmic Hobo – one Patrick Troughton – takes charge of the TARDIS. Ben and Polly certainly have no idea what to make of this erratic 'stranger'.

Peter is impressed: "The Doctor has reverted to being just as sinister as mysterious as when we first met him. He evades questions, deliberately fails to put his companions at their ease and even playfully pulls a dagger on them!"

"Ben has got a point, hasn't he?" repiles Clay. "Why is the Doctor being so aggravatingly secretive? I think by this point I'd have shoved that recorder where the sun don't shine."

Leaving the TARDIS, a new record is set when someone dies within three seconds of meeting the Doctor. Removing the poor man's badge, our baggy-trousered philanthropist happily takes on the role of Earth Examiner, which allows him to access all areas of this Vulcan colony. And what does he find? "Janley! The first female supporting character this season!" shouts Peter.

Not to mention – Daleks, inside a capsule pulled from a mercury swamp by scientist Lesterson. The creatures seem to be dead – but something rubbery stirs in the shadows . . .

As Episode 2 begins, Jac has a face like thunder. "This new Doc is really irritating me," she moans. "That stupid recorder! I'm surprised how well Ben and Polly are dealing with it, I'd want to slap him."

Peter, meanwhile, is starting to sound like an overheated press release: "Lesterson's ignorance of the Daleks' capabilities, combined with the fear expressed by this new, unpredictable Doctor has taken the series to new heights of suspense and excitement! With all the twists and turns of the last few episodes, what can possibly happen next?"

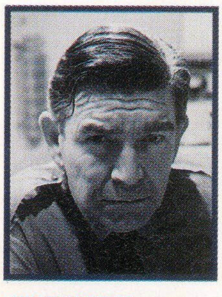
Clay expresses mild concern. "I do wonder," he says, "why a supposedly intelligent scientist like Lesterson pooh-poohs the idea that the Daleks might possess intelligence? They were found sealed in a highly advanced spaceship, weren't they?"

Events are running out of control as Lesterson reactivates one of the Daleks – which instantly exterminates his assistant. Disarmed, the creature is presented to the senior colonists, and the Doctor. "I-am-your-ser-VANT!" it chants mockingly. "I-AM-your-SER-vant!"

"Apart from, maybe, the end of *The Tenth Planet*," says Clay with a nod to Peter, "that must be the best cliffhanger yet. And the scariest thing ever! Children must have wet themselves with terror!"

Jac is still pouting. "That's all very well," she says. "But when's the Doctor coming back?" DWM

AND YOU SAID . . .



THE SMUGGLERS

Episode 4

"'Polly, put the kettle on!' Well, it was bound to be said at some point, and probably better here in this genial story than anywhere else. What's more, there's a sense of relief that the crap gag's gone!"
Rob Shearman, London

THE TENTH PLANET

Episode 1

"Cutler is loud, dominating and very rude – particularly to the Doctor. It's quite shocking! Villains are often unpleasant, but this man's just uncouth – it's as if he's, well, *real*"
Alex Wilcock, London

Episode 2

"Ben kills one Cyberman. Reluctantly. And is completely inconsolable about it. A total contrast to the 'gun-'em-down-and-gold-plate-'em' attitude of the 1980s!"
Paul Tapner, Dorset

Episode 4

"The Cybermen are less interesting here than they were in Episode 2. Then, there was something genuinely chilling in their well-meaning offer to convert all of mankind into their own race to save them from extinction; here, they are just another bunch of invading aliens, evil and treacherous. And their voices sound even more hilarious in this context – a high-pitched Cyberleader singing to his troops that they now rule the Earth is absolutely hilarious!"
Rob Shearman, London

THE POWER OF THE DALEKS

Episode 2

"The Doctor confronting Lesterson over having already opened up the capsule is **captivating – the first sign that this new Doctor, when he wants to, can be as commanding as the old"**
Alex Wilcock, London

For **DWM** 299, we need your comments on *The Underwater Menace* and *The Moonbase*. Mark them 'Time Team' and send them via the addresses on page six by 15 November

Revenge of the Cybermen

PART ONE

Cursed caves, Cybermats and Carey Blyton face the intrepid Andrew Pixley as he sets course for the biggest bang in history . . .

Using the Time Ring, the Doctor, Sarah and Harry travel back to the Ark to await the arrival of the TARDIS. But the trio find that they have arrived during the era when Nerva was still a space beacon – and are trapped in a sealed section full of dead bodies. It transpires that the beacon is quarantined – the only surviving crew being Commander Stevenson, Lester, Warner and Professor Kellman, a civilian exographer whom the others despise. Warner, on duty in the control room, logs a strange radio message emanating from Voga, the supposedly deserted satellite of Jupiter for which Nerva serves as a warning beacon. Kellman, who surveyed Voga, claims it is lifeless. However, the radio operator sending the message from Voga has been murdered by guards working for Vorus, leader of the Guardians who dwell on the satellite. Voga is all that remains of the legendary planet of gold; the Vogans fear the return of those who originally decimated their world – the Cybermen. To warn against any future attack, Vorus and his assistant Magrik have a human agent on the beacon.

While Stevenson and Lester investigate the Doctor's party, who emerge from Nerva's infected section, Warner is attacked by a snake-like metal creature; Kellman then sabotages the radio tape log. The Doctor, Harry and Sarah are captured at gunpoint as Kellman reveals that Warner has the plague; throbbing red lines are spreading across the skin of his neck. The Doctor offers to help investigate the infection. In his cabin, Kellman uses secret equipment to eavesdrop on the control room where the Doctor recognises Voga – and realises that the ruthless, mechanical Cybermen are at work. Kellman transmits a signal to a Cyberman spaceship.

Warner dies – and the Doctor realises, too late, that the matter beam could have been used to disperse the poison and save him. Suspicious, the Doctor investigates Kellman's cabin, finding a bag of gold dust; Kellman then traps him there by activating a booby-trap which electrifies the floor.

Back on the crew deck, Sarah is watching a videoscreen when the creature which killed Warner appears and leaps for her throat . . .

Photos: BBC Worldwide [14]

PART TWO

The Doctor escapes from Kellman's room and uses the gold dust to overcome the creature attacking Sarah – a Cybermat. Gold is lethal to Cyber-kind, suffocating them. Sarah has already been infected by the creature's poison – and the Doctor discovers that the pentalion drive has been removed from the transmat system. Desperately he rigs a bypass to get Harry and Sarah down to Voga. Although Sarah is cured, the pair are captured by Vorus' guards. Kellman is captured by Stevenson, and the Doctor uses a control box to have a Cybermat menace the spy, forcing him to return the stolen pentalion drive.

On Voga, Vorus and Magrik continue preparations on their sky-striker, a rocket which they have aimed at the beacon. Harry and Sarah, meanwhile, are chained up in the caves. Vorus is summoned before Chief Councillor Tyrum; the radio operator's murder has altered Tyrum to the fact that Vorus is hatching an ambitious plan to make Voga great again. Because of this, Tyrum's militia are taking control of the Guardians' gold mines. Vorus leaves, furious at Tyrum's meddling. Harry and Sarah manage to free themselves, evading the crossfire of the Vogans, only to be recaptured by Sheprah, who is leading Tyrum's militia patrol.

A ship approaches Nerva to dock and the Doctor attempts to jam the airlock – but to no avail. As the door swings open, three Cybermen and their leader emerge onto the station. Stevenson and Lester are caught in their gunfire, followed swiftly by the Doctor, who falls lifeless to the floor. "The beacon is ours," states the Cyberleader.

PART THREE

Kellman arrives, and the Cyberleader explains that the Doctor, Lester and Stevenson have merely been neutralised as they are necessary to the plan; the trio will carry powerful Cyber-bombs down into the core of Voga and destroy the planet forever. Kellman insists that he must transmat down to Voga to check things. Once recovered, the Doctor's party are fitted with the bombs; if they attempt to remove them before they reach the planet's centre, the buckles will trigger an explosion. The Cyberleader states that the party will have time to plant the bombs and return to the transmat before detonation, and that their position will be tracked by radar. The Doctor, Stevenson and Lester are transmatted to Voga and set off into the mines, as their Cybermen escorts come under fire from the Vogans.

A truce is called between the Vogans, with Vorus allowed to hold the Guild Chambers. Tyrum hears about Vorus' plan and recent events on Nerva from the captured Harry and Sarah. Sheprah apprehends Kellman, who demands to see Vorus. Kellman explains that he and Vorus plan to lure the Cybermen onto Nerva and then use the sky-striker rocket to destroy the station. Sarah is horrified; the Doctor is on Nerva! She sets off for the transmat to warn him.

Tyrum confronts Vorus, who admits that the rocket is almost ready.

Sarah transmats back to Nerva and listens in on the Cybermen's plans, while Kellman explains to Tyrum about the bombs carried by the Doctor's party. Tyrum reveals a shaft which Harry and Kellman can use to intercept the trio – but Kellman is killed in a rock-fall in which the Doctor's party are knocked unconscious. Harry rushes to examine the Doctor, noticing the bulky mechanical device strapped to the Time Lord. "Let's get you out of this thing," Harry mutters, and starts to undo the buckle . . .

PART FOUR

Lester calls a warning to Harry just in time to stop him from unwittingly detonating the bomb. While Stevenson proceeds towards Voga's core, the Doctor hatches a plan to overpower the Cybermen using gold dust. The two Cybermen guarding the transmat are attacked, but it is only Lester's self-sacrifice which destroys the bomb controller. The Doctor calls Stevenson back, and informs Tyrum and Vorus that he wants time to transmat to Nerva and rescue Sarah before the sky-striker launches.

Sarah is captured by the Cybermen and tied up in the control room, while the Cybermen load more Cyber-bombs onto Nerva for their contingency plan – they will crash the beacon into Voga, destroying it on impact. The Doctor arrives and releases Sarah. Using a Cybermat and some gold dust they stage an attack on the Cybermen, only to be recaptured and tied up in the control room – with a grandstand view of Voga as they hurtle towards it. The increasingly fanatical Vorus is shot by Tyrum, but not before he launches the sky-striker towards Nerva. The Cybermen evacuate the beacon in their ship, having set it on a collision course with Voga.

The Doctor manages to free himself and radios Voga, telling Stevenson to direct the sky-striker away from the beacon; the rocket is instead guided to destroy the escaping Cyberman ship. The Doctor then takes rapid action to bring Nerva back under control manually. As the beacon settles into a new orbit, both the TARDIS and Harry arrive in the control area. After checking inside his ship, the Doctor reveals that the Brigadier has used the space-time telegraph to summon him back to Earth. There's an emergency to deal with . . .

Golden oldies: the Cybermen

'A pathetic bunch of tin soldiers . . .'

The last surviving Cybermen have boarded the Nerva as part of a plan to rid the universe of Voga, the planet of gold. The Doctor confronts them . . .

THE DOCTOR You've no home planet, no influence, nothing. You're just a pathetic bunch of tin soldiers skulking about the galaxy in an ancient spaceship.
CYBERLEADER You speak unwisely. We are destined to be rulers of all the cosmos.
THE DOCTOR No, I don't think so, somehow. You tried that once and you were nearly wiped out.
CYBERLEADER Because of Voga and its gold. If humans had not had the resources of Voga, the Cyber War would have ended in glorious triumph.
THE DOCTOR It was a glorious triumph – for human ingenuity! They discovered your weakness and invented the glitter gun. And that was the end of the Cybermen. Except as gold-plated souvenirs that people use as hatstands!

From **Revenge of the Cybermen** Part Three, by Gerry Davis

In Production

Gold shoulder: Tom Baker meets a Cyberman at his introductory press launch

Having brought the Daleks back to *Doctor Who* after a five-year absence in 1972's *Day of the Daleks*, producer Barry Letts decided to repeat the exercise during Tom Baker's first season, this time reviving the Doctor's other arch-foes, the Cybermen. Created by Kit Pedler and developed by former story editor Gerry Davis, the Cybermen had appeared regularly in *Doctor Who* between 1966 and 1968, but since then had made only fleeting appearances in the programme. The new Doctor had, in fact, already encountered the metal menaces, as Pat Gorman had donned a Cyberman costume from *The Invasion* to publicise Tom Baker's casting at a photocall on Friday 15 February 1974.

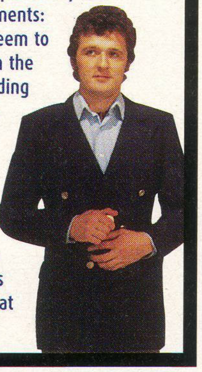
During spring 1974, Letts scheduled a modestly-budgeted four-part Cybermen serial by Davis for Season 12. Since leaving *Doctor Who* in Spring 1967, Davis had been story editor on *The First Lady*, and in 1968 co-created the thriller series *Doomwatch* with Pedler. He acted as script editor on *Doomwatch* for two years before moving onto *Softly, Softly: Task Force* in 1972 and then returning to freelance writing, penning several novels for Target Books' new range of *Doctor Who* paperbacks.

Aside from the new Doctor's debut serial, *Robot* (written in-house by outgoing script editor Terrance Dicks), the first serial of the new season to be commissioned, on Thursday 24 January 1974, was a four-parter by Christopher Langley entitled *Space Station*. Langley started to deliver his scripts in mid-March, by which time the six-part season climax *Loch Ness* had been commissioned from Robert Banks Stewart. This was followed in early April by *Daleks – Genesis of Terror* from series veteran Terry Nation. The new regular cast of Baker plus companions Elisabeth Sladen and Ian Marter were booked to record 26 episodes over the next year, starting in May 1974.

Letts and incoming script editor Robert Holmes were developing a linked set of narratives for the new season in which the Doctor journeyed extensively through time and space, as opposed to the more Earthbound settings of the Pertwee era. A key demand on Davis' serial, 4C, was that it should be cost-effective, using the same setting (and, therefore, sets) as *Space Station*, albeit during a different period. Davis was commissioned to produce a four-part storyline, *Revenge of the Cybermen*, on Thursday 9 May for delivery by Friday 31 May.

SCRIPTING Harry Sullivan

Much of the dialogue originally given Harry in the film sequences was changed as the new companion was refined. In the script, Harry uses expressions like "Goodo"and, when confronted about infecting Warner, jovially comments, "Perhaps the virus hopped off us and ran on ahead, eh?" Arriving on Voga, Sarah reprimands him for shouting: "I know you're a sailor but you don't have to prove – hey! . . . Get your great maulers off my waist." There was also more dialogue about the pair returning to Nerva which Harry said was: "Simply a matter of turning the old recipticator whatsit." Originally, when finding gold near the transmat receptor, Harry exclaims: "Oh gosh . . . Oh, look! There's some more of it! I'm going to faint!" and scurries around dementedly saying, "Gold, Sarah! Gold! Gold! Gold! Lots of lovely – oh, come and get it – come and help me . . . Lovely beautiful gold. Tons and tons of glorious gorgeous gold . . . I'll buy myself out of the Navy. I'll buy a little practice in Drayton Parslow. A mink-lined consulting room. A diamond-studded stethoscope . . ." Sarah grabs Harry to calm him, but the pair are confronted by silent guards on a truck with mounted spotlight. Bundled away by the silent Vogans and slapped to the floor of the truck, Harry remarks: "No speaka da English, I guess . . ." During the later pursuit by the Vogans, he comments: "The blighters seem to be able to see in the dark." When finding the unconscious Doctor in Part Three, Harry says he's had "Just a bump on the napper." He also refers to the sky-striker as "a whacking great rocket".



Davis developed the potentially low-budget idea of the space station being a Las Vegas-style intergalactic casino, where the Doctor and his companions would find the gaming tables mysteriously deserted. The gamblers would have been wiped out by a supposed plague (a notion drawn from the 1967 Cyberman serial *The Moonbase*, which Davis was then adapting for Target) being spread by the rodent-like Cybermats which Davis had developed with Pedler for *The Tomb of the Cybermen*. It would transpire that the Cybermen could be destroyed by using the casino's gold reserves.

By mid-May, Langley had delivered his scripts for *Space Station*, but they proved unusable. As a replacement, John Lucarotti was commissioned in late May to write *The Ark in Space*, a storyline using the same sets as *Space Station*, which was formally abandoned on Monday 17 June. At an early stage, Davis' casino setting was dropped, and Holmes commissioned the scripts for *The Revenge of the Cybermen* on Thursday 6 June for delivery by Wednesday 31 July. On Monday 17, negotiations began with Pedler to use the Cybermen; these were settled on Monday 8 July when a fee of £120 was agreed. For his scripts, Davis again drew upon *The Moonbase* for the concept of Cybermen infiltrating and hiding in a confined human establishment, and for the disease which causes black veins to creep across the victim's skin. With no firm details available concerning Baker's proposed portrayal of the Doctor, Davis wrote the character very much in the manner of Patrick Troughton's Doctor, complete with diary.

On Saturday 20 July, Davis submitted the first script – now entitled *Doctor Who and the Return of the Cybermen* (formerly a working title for both *The Moonbase* and *The Invasion*). Davis had spoken to incoming producer Philip Hinchcliffe about the story during the previous week, commenting that after seeing the changeover from Jon Pertwee to Baker during *Planet of the Spiders*, he enjoyed writing for the new star, declaring him the "Best thing that happened to 'Dr Who' in quite a while".

Following the format of *Doctor Who* serials from the early 1960s, all four of Davis' scripts retained individual episode titles. The first episode, *The Beacon in Space*, began with an explanation of how Nerva (the setting of *The Ark in Space*) was originally a mineral processing station, now acting as a service and relay beacon in the asteroid belt, with its resources decimated by the Cyber-Wars. The female Captain Warner is attacked in the main control room by a Cybermat which infects her with an alien disease. The Doctor, Harry and Sarah arrive by transmat in the mess room to find the beacon deserted; they are watched by four survivors – Commander Stevenson, Professor Richard Kellman, Dr Anitra Berglund and young Bill Lester. Exploring, the Doctor's party enter a crusher which bears traces of gold dust. The crusher is then activated by Kellman to stop the plague spreading. Anitra stops the process, and Stevenson confronts the travellers. Intrigued by mysterious scratches he observes on the walls and floor around Nerva, the Doctor consults his diary, reading the entry headed "C on T. 24/10/2248AD". Sarah helps Anitra tend to Warner in the sick bay. A Cybermat attacks, infecting Sarah, and Anitra finds the creature can be destroyed with gold dust. Warner dies, and the Doctor tells Stevenson they are under attack from the Cybermen, who supposedly died out 50 years previously. Suspecting that a Cyberman is concealed on Nerva, the Doctor searches the reluctant Kellman's locker – the cliffhanger being the Doctor's discovery of a Cyberman hiding amidst the spacesuits.

On receiving the script on Tuesday 23, Holmes commented to Davis that they felt he had aimed *Return of the Cybermen* too much at children, with overly straightforward characterisation and a somewhat dull plot. Holmes reminded Davis that things had changed in recent years; 60% of their audience was now adult, and Holmes asked Davis to give his subsequent scripts more sophistication. All the same, Episode 1 was accepted, Holmes re-iterating that the flaws came from Davis' "mental approach", not the story's structure. At this time, Holmes was redrafting Lucarotti's *The Ark in Space* from scratch as well as refining another of the season's stories, *The Destructors*.

'I think we were suffering from oxygen starvation. To fit a film crew in a cave with no natural air supply is asking for trouble!'

Michael E Briant

The remaining three scripts were delivered on Tuesday 27 August. In the second, *The Plague Carriers*, the Cyberman is joined by another to take control and await the arrival of the Cyberleader. Recalling the Cybermen's weakness to radiation, the Doctor realises that the humans held prisoner in the sick bay can use an X-ray machine as a weapon. Gaining the upper hand, the Doctor determines to locate the dormant Cyberleader hidden on Nerva and find an antidote for Sarah. The Doctor and Harry search the area near the Gyro room (supposedly already searched by Kellman), realising that a Cyberman could exist in the liquid oxygen tanks. Inside the oxygen tank is the skeleton of a miner – covered in gold-dust. The Doctor and Harry find themselves sealed into a tank with three dormant Cybermen by Kellman. As the creatures begin to revive, Stevenson and Lester burst in and rescue them. It is Kellman who is activating the Cybermen, and now the dome-headed Cyberleader (previously seen in *The Tomb of the Cybermen*) enters the Gyro room, confronting the crew. The Cybermen have orders to destroy the asteroid alongside Nerva by using the beacon itself to smash the planetoid out of orbit and burn it up in the nearest star.

Golden opportunity: in-fighting amongst the Vogans gives Harry and Sarah a chance of escape

The man with the golden gun: a member of the Vogan militia prepares to attack

The third episode, *The Gold Miners*, saw the Cyberleader explain that the asteroid is a major producer of gold, a substance which could destroy them and their Cybermats. Since all the humans will die on the Nerva anyway during impact, the Cyberleader hands the Doctor the antidote for Sarah, who recovers. In the sick bay with Anitra and Harry, the Doctor says he believes the asteroid to be inhabited. Kellman activates the dematerialisation controls to travel to the asteroid and is surrupticiously followed by the Doctor. The Time Lord trails Kellman through deserted gold mines to a cavern containing four miners led by Evans. Evans has been waiting months for Kellman to return with his son, John, whom Kellman claims remained on the Nerva. The miners have been virtual prisoners for 25 years, and now worship a golden totem; this god was their saviour after the mine workings were attacked by the Cybermen. Two miners, Jones and Williams, find the Doctor and believe him to be a thief because of a bag of gold dust he has appropriated. Kellman attempts to discredit the Doctor in the eyes of the miners, but the Doctor shows Evans a locket from the skeleton which the man identifies as his son's. Kellman's escape ends in his death when the miners dynamite a tunnel; Evans too dies, making the Doctor promise to get his men to safety on the Nerva. As the Cyberleader detects full power on the Nerva, the Doctor is unable to locate the place in the cavern to dematerialise back to the beacon . . .

The conclusion, *The Battle for the Nerva*, begins with the Doctor locating the dematerialisation ray and returning to the station; by now the Cybermen have noticed his absence from the Nerva, and take Anitra hostage. The Doctor gets to the sick bay, where Sarah and Harry attempt to take control of the Cybermats. As the deadline for the Doctor's return expires and Anitra is about to be killed, the Doctor enters the Control Room and offers himself to the Cyberleader as a scientific expert, replacing the dead Kellman. Harry escapes from the sick bay via some ducting, armed with a Cybermat reprogrammed by the Doctor and filled with gold dust; this attacks the Cyberman guarding Lester in the engine room as the Doctor and Stevenson are forced to start the collision course with the asteroid. Harry, meanwhile, sabotages the gyro mechanisms. With minutes to impact, the reprogrammed Cybermats attack the Cybermen, and finally the Doctor uses one of them to overpower the Cyberleader. The retros are fired just in time to halt the Nerva's impact with the asteroid. The Doctor tells Stevenson about the miners, and the Commander reveals that he had the Doctor's TARDIS stashed in his cabin, having mistaken it for "some form of convenience".

With Holmes busy on *The Ark in Space*, Hinchcliffe read Davis' scripts, passing comment to Holmes on Wednesday 4 September. Although workable, Hinchcliffe was unhappy with Davis' writing style, particularly regarding the characterisation of Stevenson and the Doctor; he also felt there was too little for Sarah to do. Episode 1 would need a major rewrite which Davis was told to undertake; this would re-establish the setting of the Ark/Nerva from *The Ark in Space* and also define the time period, as well as isolating Warner (now male) so that he was found infected. Hinchcliffe disliked the Doctor's reliance on his diary to overcome his forgetfulness, and also wanted to build up Stevenson's moral dilemma as to how to stop the plague, the background to the Cybermen, and Kellman's motivating greed. Hinchcliffe dismissed the X-ray gun as unscientific nonsense, and wanted the discovery of the murdered miner to be better set up; the climax to Episode 2 he also felt was poor. By now, Hinchcliffe had asked Davis to rewrite the miners' scenes in Episode 3, and there was a check made to see if life could exist inside an asteroid. Episode 4 ran short but worked reasonably well, although Hinchcliffe noted that the roles of the Doctor and Harry might need to be reversed in order to give the Doctor more action.

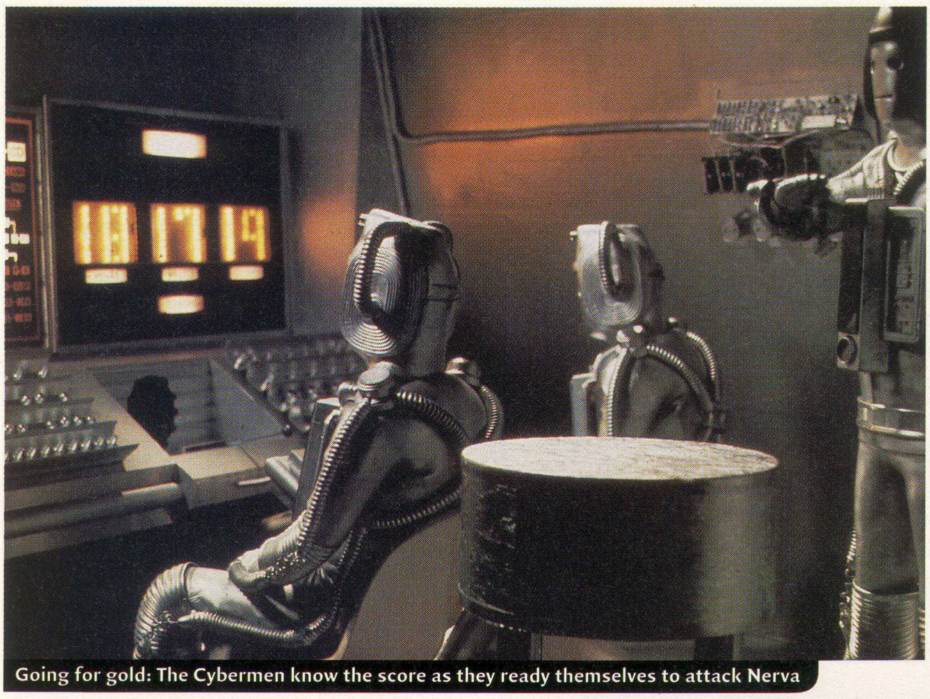
Return of the Cybermen was formally accepted on Monday 9 September; the following day Hinchcliffe wrote to Davis commenting that this was "a vintage story". Apart from the miner sequences in Episode 3, Holmes would take on the other changes for the opening scenes, defining the new Doctor's character more strongly, as well as leading the narrative into the next serial. By mid-September, the serial's title had reverted to *The Revenge of the Cybermen*.

The director assigned to what was now Serial 4D was Michael Briant, who had been a production assistant on *Doctor Who* since the 1960s and director of four serials since 1971. The design team consisted of Roger Murray-Leach on sets, Cecile Hay-Arthur on make-up, Prue Handley on costumes and James Ward on visual effects; Murray-Leach was used to give continuity with both *The Ark in Space* and *The Sontaran Experiment* (as *The Destructors* was now known). For the story's musical score, Briant hired Carey Blyton, who had scored *Death to the Daleks* for him the previous year.

Upon joining the production on Monday 30 September, Briant found himself dismayed by the scripts, feeling they were devised simply to resurrect a "boring classic monster". It soon became clear, however, that there would be a major reworking of them by Holmes. Furthermore, there was now more money

LOCATION Wookey Hole

Wookey Hole is an Iron Age cave network excavated by archaeologist Herbert Balch, who published his findings in 1914. Located near Wells in Somerset, the caverns were created in part by the River Axe flowing through the Mendip Hills. Opened to the public for several years and with new chambers blasted in the early 1970s, the first cavern which visitors enter is the Witch's Kitchen – named after the legend of an old woman who practised witchcraft, exorcised by Father Bernard of the nearby Glastonbury Abbey. A famous rock formation in the cavern is said to be the witch herself, turned to stone. The tunnels lead to the Witch's Parlour and then the Cathedral Caves, with many of the caverns having underground lakes. The crew were forbidden from smoking in the caves, described as "The Oldest Stately Home in England". They also had to be careful not to break the rocks, and in particular "NOT TOUCH the 'Witch' and the 'Witch's Dog' because they are considered to be the prime features of the Caves, and are irreplaceable".



Going for gold: The Cybermen know the score as they ready themselves to attack Nerva

available, allowing for a location shoot – so Holmes opted to develop the miners of Davis' script into an alien species, with the new location material concentrating on the asteroid. In early October, the asteroid was first renamed Alanthea, then Vega and finally Voga – this being the name of a legendary island of gold sought by 15th century explorer Christopher Columbus. The Alantheans/Vegans were defined in costume and make-up descriptions as very short-sighted albino people in beautifully coloured costumes; their faces would be achieved as half-masks, sculpted by visual effects designer John Friedlander, and topped off with long white hair. The Nerva crew were to wear "Royal Space Corps" uniforms while the Cyberman leader was originally intended to have a gauze face-plate, revealing the remains of the being inside.

On Thursday 10 October, Hinchcliffe informed Davis that he and Holmes were writing new scripts, and that after discussions with Briant they felt that the story had been rather too confined to Nerva. They had developed the Vogans to replace the miners and built up the roles of Harry and Sarah. Hinchcliffe said that it would be unfair to ask Davis to undertake these "additions" himself.

Late in October, Briant assembled his team. Blyton was contracted to provide music on Tuesday 22; at the same time, Briant contacted actor Dudley Sutton with a view to playing Vorus. Sutton ultimately rejected the part on Tuesday 29; similarly, Malcolm Thompson dropped out of playing Warner on Tuesday 5 November. On Wednesday 6, Holmes supplied the new, extensively rewritten scripts for *Revenge of the Cybermen*.

In Part One's script, the opening scene now linked back to *Genesis of the Daleks* (formerly *Daleks – Genesis of Terror*) which would be made after *Revenge of the Cybermen*; thus the Doctor and his friends arrived by time ring to meet the TARDIS. Far more is made of the Doctor inspecting the Cybermat scratches around Nerva; originally Stevenson tells Sarah, "We don't carry rats aboard the beacon." When the Cybermat attacks Sarah, its "eye lights flash . . . [it] leaves the now familiar serrated scratches on the wall". The episode ends after the Doctor destroys the Cybermat – whereupon Sarah collapses to the floor.

In Part Two, Holmes referred humorously to Vorus looking out of the Guild Room window at the "great Vogan City of CSO"; similarly, in the cave, Harry "has a chunk of jabolite rock and is hammering at Sarah's leg-gold". The Doctor – who in Holmes' script frequently produces magnifying glasses, a jeweller's glass or a pen-knife from his pockets – says that he never expected to see a Cybership again. The Vogans carry laser weapons while the Cybermen are armed with "Cyberweapons". When the Doctor is shot, he "gives a cry, has a fit of the Cagney staggers, then slumps to the ground."

When Harry and Sarah are surrounded by the Vogans in Part Three, Sarah jests, grimly: "They're waiting until they can see the whites of our goosepimples." The weapon which ended the Cyber War is here referred to as a "glitter cannon" The Cybermen fit the Doctor's party with "cobalt bombs" ("black, dome-headed metal cylinders, like containers for camping gas"). The Cyberleader announces that they will complete a task begun 427 years previously.

As the Doctor and Harry prepare to attack the Cybermen in Part Four, there is "a glint in the Doctor's eye. In a strange way he is enjoying this final gamble". The Doctor is also given a good line in insults, referring to the melodramatic Cyberleader as a "great tinned ham". When a Cyberman is attacked by the Doctor's reprogrammed Cybermat, the script states that he "does a little Cyberjig and collapses, green fluid issuing from his joints". The Doctor then quotes "The way to dusty death. Out, out brief candle" from *Macbeth*; at one point, he also mistranslates "*Cognito ergo sum*" ('I think therefore I am,' as postulated by the 17th century French philosopher René Descartes). As per *Planet of the Spiders*, he indicates that he learned a few tricks from American escapologist Harry Houdini.

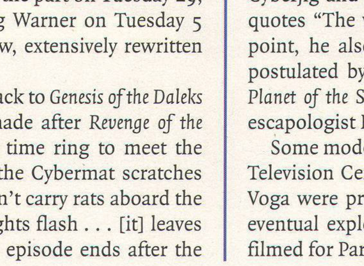
'It was my least favourite story. I'm not decrying the direction or even the script. I'm just not very interested in Cybermen'

Philip Hinchcliffe

Some model filming appears to have taken place on Tuesday 12 November at Television Centre's Puppet Theatre – the same day that still photocaptions of Voga were prepared. Model filming included the Cybership, its docking and eventual explosion. Shots of Nerva, a model made for *The Ark in Space*, were filmed for Part Four – as were a number of shots of the sky-striker rocket, all of which were ultimately abandoned.

COSTUMES The Cybermen

In pre-production, director Michael Briant got the two existing BBC Cybermen costumes out of storage and was dismayed at how old-fashioned they were. Four new Cybermen costumes were made for *Revenge of the Cybermen* by the freelance props building company of Alistair Bowtell. The Bowtell versions were again based on a wetsuit, with corrugated rubber tubing along the arms and at the knees and elbow. The chest units included bits of broken television sets. Briant did not see the logic of having the Cybermen carrying guns and decided to have a four-chamber set of flash charges mounted in the new, larger fibreglass helmets (functioning like the guns in *The Sea Devils*). The costume was finished off by silver gloves and wellington boots. The Cyberleader was distinguished by a black helmet with a silver face.



Knowing that the location filming would be solely devoted to the Vogan scenes, Briant settled on the venue of Wookey Hole Caves to represent the interior of the asteroid. Location shooting on *Revenge of the Cybermen* began on Monday 18 November with the crew travelling to Wookey Hole; they would be based for the week in hotels at Wells. The regular cast were joined by guests Ronald Leigh-Hunt and William Marlowe as Stevenson and Lester, both of whom already had *Doctor Who* credits: Leigh-Hunt had guested in *The Seeds of Death*, while Marlowe had been prominent in *The Mind of Evil*. Two of the show's regular stuntmen, Terry Walsh and Alan Chuntz, were also present. At this stage Briant found that Baker was still somewhat nervous about how he should best play the Doctor.

Noticing a reference to Vogan 'skimmers' in the script for Part Two, Briant had elected to film these cruising the underground lakes at Wookey Hole – and arranged to have three small Sizzla motorboats hired from Mr TS Boorer of Dorhill Ltd in Henley-in-Arden. Boorer assured the team that the boats, which could travel at speeds up to 35mph, would be suitable for the underwater location. Problems arose, however, when the boats were delivered to Wookey Hole on Monday 18 – and found to be ineffective. Boorer suggested the use of special spark-plugs, requiring minor modifications – but the next day, one boat still refused to work at all, and the other two had engine problems which necessitated further work on the propellers. The vehicles' failure was a source of irritation for Briant; later, a dispute over payment arose between the BBC and Dorhill Ltd which would not be resolved until January.

FILMING Accidents

Director Michael Briant believed that the location shoot was jinxed, as a number of accidents and misfortunes occurred.

Scouting Wookey Hole, Briant and his then-wife Monique (a frequent extra in *Doctor Who*) had some un-nerving experiences. Monique believed the caves were haunted; while waiting for her husband, she found some iron age arrow heads in the sand which she took home. One night, Briant was left to scout specific locations after closing time. Around midnight, he encountered a man in subterranean gear – whom he assumed to be a member of the staff – but on emerging at 1.00am was informed that there had been no staff in the cavern . . . but a diver had died there a few years earlier.

The cave walls meant that the walkie-talkies normally used by the crew would not work, and lack of communications with the surface made them feel confined while a lack of oxygen clouded judgement and caused mistakes. Assistant floor manager Rosemary Hester was unable to work in the claustrophobic caves and collapsed; production manager George Gallaccio drove her back to London overnight and collected her replacement, Russ Karel. Unit armourer Jack Wells was also extremely ill while in the caves.

The troubles really began on Wednesday 20 November when some of the electricians ignored specific instructions not to touch the Witch rock formation, dressing it with a black cloak and broomstick. At 3.20pm, Elisabeth Sladen was shooting a scene which required her to drive one of the Sizzla boats on the Witch's Parlour lake. The vehicle went out of control. To avoid crashing into the cave wall, Sladen threw herself into the water and nearly drowned, but was rescued by stuntman Terry Walsh, who was present because he felt uneasy about the sequence. Walsh was then severely ill and had to return to the surface. Around 15 minutes later, a ladder gave way as an electrician was erecting some lights, causing him to fall and break his leg. The following day, there were considerable problems with some simple pyrotechnic effects from visual effects assistant Tony Harding.

After the shoot, Briant blamed the bad luck on the arrow heads taken from Wookey Hole by his wife – and threw the items away.

Shoting began on Monday 18. Murray-Leach's design team set up an electric Isocar in the caves for the Vogans to drive and painted gold veins on some of the walls. Shooting began in the Cathedral Cave for the Part Three scenes of the Doctor's party resting by the lake. Walsh and Chuntz doubled for Baker and Leigh-Hunt in some shots before changing into "Vogan Hawks", the term ascribed to the Guardians under Vorus' command. Unfortunately, the Vogan masks created by Friedlander were not what Hinchcliffe and Briant had envisaged, both being disappointed by their somewhat comical appearance.

The following day, Tuesday 19, the cast were joined by Jeremy Wilkin as Kellman. Work began in the passage leading down into the Witch's Parlour for the rockfall scenes bridging Parts Three and Four. After this, the crew moved into the transmat area, with the receptor globes used in *The Sontaran Experiment* set up in the Parlour itself. Scenes filmed here included the start of the battle between the Cybermen and Vogans. Moving up the steps into Hell's Larder – referred to as "battle arch" – more scenes of the Vogan Doves (as Tyrum's Militia were known) attacking the Cybermen in Part Three were filmed, along with sequences of the Doctor and Harry for use in Part Four.

On Wednesday 20, shooting started in the Witch's Kitchen for the scenes of Sarah and Harry's discovery by the Vogans in Part Two, a discussion between the Doctor and Harry in Part Four and Sarah making her way to the transmat in Part Three. The Part One scene of the Dove radio operator's murder was also filmed here, along with scenes of the Vogan skimmers for Part Two. More of the Part Three sequences in which Sarah and Harry are caught in the crossfire between Hawks and Doves were also shot, as was the Cybermen/Vogan battle.

Golden shot: Vorus' Hawks plan a little Dove-hunt

The final location day, Thursday 21, was a shorter one, largely concentrating on the scenes in Part Four where the Doctor's party attack the Cybermen. After this, shots of the Hawks for the Part Three battle were filmed. The team were then joined by a film crew from the Bristol-based BBC *Points West* programme, who interviewed Baker about his role in the forthcoming series and also shot a short item in which Baker took two of the Cybermen to a local pub! This was broadcast on BBC1 to viewers in the West Country on Friday 22.

Rehearsals for the studio recordings began on Saturday 23; by now Briant was getting on very well with Baker, and seeing him socially. Replacing Malcolm Thompson as Warner was Alec Wallis, whom Briant had previously cast in *The Sea Devils*. The Cyberleader was played by Christopher Robbie, who had appeared as the Karkus in *The Mind Robber*; the other speaking Cyberman was Melville Jones, previously a guard in *The Time Monster*. For the Vogan radio operator and Pluto-Earth flight voices in Part One, Briant used Michael Wisher, who was playing Magrik in the serial; Wisher had featured in various *Doctor Who* serials since *The Ambassadors of Death*, most recently providing Dalek voices in *Death to the Daleks*.

As with *Death to the Daleks*, Briant opted to use the first day of his studio session purely for camera rehearsals, and then record in both the afternoon and evening of his second day. Thus rehearsals took place in TC1 at Television Centre on Tuesday 2 December while recording took place between 2.30 and 5.30pm, and 7.30 to 10.00pm on Wednesday 3. Also, Briant opted to break his two recording days by location; the first for scenes on Nerva and then all the Vogan scenes in the second. In this first afternoon, Briant recorded all of Part One, except scenes on the Cybership and Voga, generally in scene order.

At the start of Part One, the regulars rolled on a yellow CSO floor and were shot from above to be superimposed on a starscape to simulate their travelling by time ring. This was shot through a rotating lens and merged with film of the Nerva model from *The Ark in Space*. Unfortunately, the heavy coat which Baker had worn at the end of *The Sontaran Experiment* was not used, causing a later continuity problem. Similarly, Sladen had been given a new costume for the location sequences in *Revenge of the Cybermen* – one which did not match with her costumes in the other linked serials.

The technique of rolling back the tape and mixing in a new image was used both for the arrival by transmat in Control Room 1 and the vanishing of the time ring – the latter effect being enhanced by the superimposition of sparks. While two of the dead crew that the Doctor and his friends come across in Part One were the walk-ons who would later play non-speaking Cybermen, many of the corpses were mannequins.

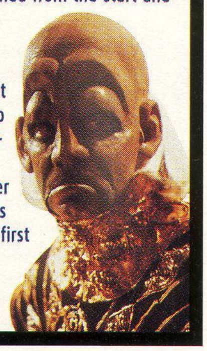
EDITING

Editing on the serial took longer than expected because of Michael Briant's commitments to *Sutherland's Law*, so Philip Hinchcliffe helmed some sessions. It was found that Parts Two and Four under-ran while Part Three over-ran. Part One lost a short piece of dialogue in which Warner confirmed the frequency of the Vogan radio call and the start of the scene in which the Doctor spots the puncture marks on Warner's neck.

The end of Part One was shifted to finish with the Cybermat still attacking Sarah, and the Doctor's escape from Kellman's cabin and arrival were shifted to Part Two after a re-edited reprise. Much of Part Two was resequenced and a tiny cut was made to the end of the film sequence in which Harry and Sarah were taken away, deleting a shot of one of Tyrum's spies watching events; this cut continued into the next scene, removing the Doctor's stressing that the remnants of the Cybermen would not be far away from Voga. A short piece after the pentalion drive was handed over was dropped; the Doctor explains that he set the Cybermat's controls to Kellman's brainwaves. The end of the scene with Sarah reaching for the stalactite was cut, removing Harry correcting her over the difference between stalactites and stalagmites. Shots of the Doctor struggling to shut off the vacuum control in the air-lock watched by Stevenson and Lester were dropped.

Two sequences were brought forward from Part Three to the end of Part Two; the film of Harry and Sarah being found by the Militia and Tyrum going to talk to the companions. Part Three lost the end of Kellman emptying a string of conkers and the yo-yo from the Doctor's pockets. Part of the Tyrum HQ scene which was cut across the two episodes lost Tyrum telling Sheprah that he believed Vorus had held secret negotiation with aliens to trade gold for weapons so that he can take over on Voga. A discussion between Magrik and Vorus was lost in which Vorus advanced his plan, telling Magrik that they might have to kill Kellman along with the Cybermen; the start of the next scene of Vorus questioning Harry and Sarah was also trimmed. Kellman testing the transmat was dropped; Kellman says there is a faulty diode receptor on Voga and the Cyberleader remarks that the scientist's concern for the Cybermen is interesting. A short scene was dropped of Kellman protesting to Harry that the rock tunnels are dangerous as they hurry along the narrow cross-shaft.

To expand Part Four (which had a truncated reprise to remove the dead Kellman), the scene of Sarah hearing that there were 11 minutes to detonation was moved from the end of Part Three. A short piece of Stevenson commenting on the sky-striker controls was dropped and lines were trimmed from the start and end of the Cybership scene. A second edit of Part Two was broadcast while for all other instalments it was the first edit which was transmitted.



For Control Room 2's set, the main yellow CSO screen displayed a mixture of a red radar trace from an oscilloscope and computer captioning giving information on Pluto-Earth Flight One-Five and, later, the co-ordinates of the Vogan transmission. Also displayed was a photocaption of Voga. The control desk featured five monochrome monitors showing specially prepared schematics of Nerva as well as images from the crew deck set and the output of a tiny Lynx camera mounted on the desk itself.

Briant opted to have the movement of the Cybermats achieved by numerous techniques. The first one, seen in the transom, was pulled along on a string, while CSO was generally used to show a rod-puppet being manipulated into a leaping position for the attack shots. A flexible prop was manipulated by the victim in close-ups. Briant later saw this as a mistake, feeling that he should have opted for remote control props only for realism. For the scenes following Warner's attack, Wallis was made up with veins of reflective Front Axial Projection material; this meant that one camera fitted with an FAP light could make the veins pulse red. The film which Sarah watches in the crew room was 13 feet of silent 16mm material called *Rocket Man* (provided by Nassau for the BBC documentary *Thanks For The Frying Pan*, broadcast Saturday 11 May 1974) and Briant himself provided the voice-over. The paper which Sarah reads was a contemporaneous issue of New English Library's *Science Fiction Monthly* magazine. While Sladen went to have FAP make-up applied for her own post-attack scenes, the sequences of the Doctor in Kellman's cabin were taped, with blue sparks superimposed on the Doctor's feet to simulate the electrified floor. Sladen returned to studio but kept giggling during the Cybermat attack. Recording in the afternoon concluded with the first scene of Part Two as Stevenson, Harry and Lester join the Doctor and the stricken Sarah.

It was intended that all the Nerva scenes for Parts Two and Three would be taped in the evening. The complex roll-back-and-mix effect of Harry and Sarah travelling to Nerva was abandoned, with their departure accomplished off-screen by sound effects alone. The FAP make-up was then removed from Sladen.

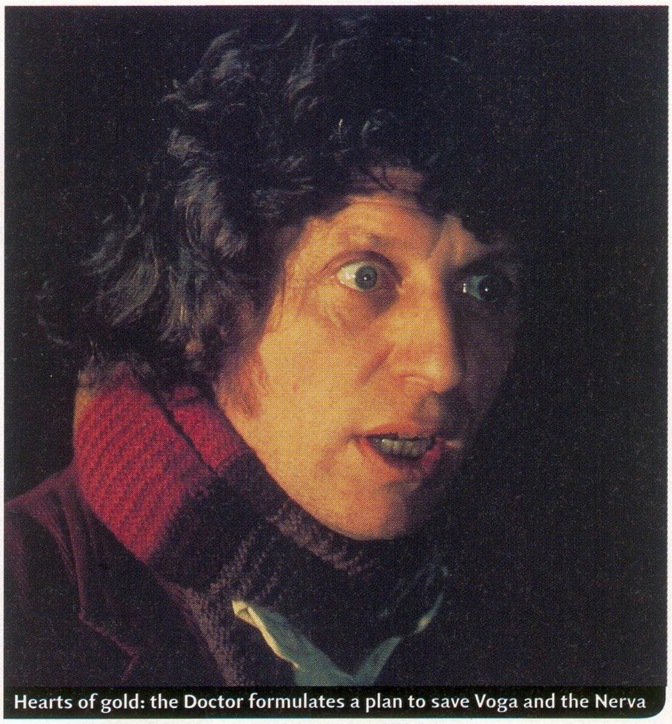
Model film of the Cybership was placed on the Control Room 2 screen and the Cybermen costumes were now used in studio. For the first time, the actors inside the costumes also provided the voices. Robbie had developed a staccato delivery which was then modulated and deepened to sound mechanical. The scenes for Part Three were recorded by set order on the transom, the crew deck and then the control room and for the start of one scene, Marlowe, Baker and Leigh-Hunt amusingly adopted the posture of the legendary three wise monkeys: 'Hear no evil, see no evil, speak no evil.'

The last two scenes, with Sarah's return to Nerva, were not completed before the 10.00pm deadline, and had to be rescheduled for the next studio session – rehearsals for which began on Friday 5 December. Joining the cast as Vogans were David Collings and Kevin Stoney: playing Vorus, Collings' television work included *Elizabeth R*; while Stoney, cast as Tyrum, had previously guest-starred in *Doctor Who* in *The Daleks' Master Plan* and *The Invasion*. The cast had a great deal of fun with uninetentional *double entendres* in the dialogue – such as, "We're heading for the biggest bang in history" – and, amidst the jollity, both Wisher and Brian Grellis decided they wanted to play their Vogan characters as asthmatics!

> **'I did find Harry's incompetence to be a bit of a drag . . . Gradually he seemed to have less and less to contribute'**
>
> **Ian Marter**

After camera rehearsals in TC3 on Tuesday 16, recording took place on Wednesday 17, with a special photocall for Baker (whose debut on BBC1 was now a fortnight away) posing with a Cyberman on the Voga sets. In the afternoon, taping began with the scenes in Tyrum's HQ, followed by the scenes on board the Cybership. After this, the cameras moved to the Vogan Cave Area and Rock Tunnel Area which comprised seven interlocking sets, with a blue CSO area to inlay a colour photocaption of Wookey Hole. Scenes for Parts Two to Four were generally taped in sequence, with the Isocar re-used in studio. Next came the scenes in Vorus' Guildroom – Tyrum's HQ redressed – as far as the start of Part Four.

Gold meddle: Harry looks on as Tyrum prepares to interfere with Vorus' rocket launch



Hearts of gold: the Doctor formulates a plan to save Voga and the Nerva

In the evening, some of the more technically complex sequences were scheduled; apart from the two remounted scenes in the Nerva Control Rooms, all the material was for Part Four. The early Guildroom scenes were cleared first, followed by the Control Room sequences. The last half of the episode was then made in sequence, cutting back and forth between the Guildroom and Control Room sets. All the filmed inserts were also committed to tape at this stage, including 13 feet of stock 16mm film showing a NASA *Saturn V* rocket launching which would replace some of the sky-striker model shots. As Nerva plummeted towards Voga, the CSO screen showed a revolving drum which simulated the asteroid's surface, an effect Briant was very unhappy with. The TARDIS prop was used at the end of the serial appearing and vanishing via roll-back-and-mix, but without its light flashing on departure. At the end of the sessions, two inserts were recorded; the smoking floor in Kellman's room and CSO shots of a Cybermat leaping to attack.

Blyton considered his music score even before filming, feeling that trumpet, trombone and percussion was idea for the military Hawks with a softer score for the Doves. For the Cybermen, he settled on a piccolo, trumpet, cornet and tubular bells arrangement. Hinchcliffe felt that Blyton's score was unsuitably comical, and had Peter Howell of the BBC Radiophonic Workshop add a minute of electronic music to Part Two and almost five minutes to Part Three. Blyton's score ran to around 31 minutes in total. In July 1999, Blyton issued part of his music score on the Upbeat Classics CD *Sherlock Holmes meets Dr Who*; this was a new recording entitled *Vogan Suite, Op 101 for Horn in F & Piano*.

Revenge of the Cybermen was broadcast opposite the talent show *New Faces* in most ITV regions, while other areas screened *Sale of the Century* (ATV) or *The Champions* (Southern); Part Three went out in a later slot because of the FA Cup Final coverage. The serial achieved the highest average audience appreciation for the season; although the audience size had dropped as the summer drew near, the show remained inside the Top 30.

Novelised by Terrance Dicks, a prose adaptation was published in May 1976 under the title *Doctor Who and the Revenge of the Cybermen*; the cover was by Chris Achilleos. A hardback edition from Allan Wingate was published simultaneously with the Target paperback. The adaptation was included in *The Doctor Who Omnibus* from Book Club Associates in 1977. A paperback reprint in August 1978 saw some minor variations to the cover. An American paperback edition appeared in June 1979 from Pinnacle Books; this was Book #5 in the series and had a new cover painted by David Mann. Another American volume, Nelson Doubleday's *The Adventures of Doctor Who*, also included the story in 1979. After 1983, British reprints were numbered Book 51 in the Target library and the novel was reissued by Virgin Publishing in 1991 as *Doctor Who – Revenge of the Cybermen*, sporting a new cover by Alistair Pearson.

Revenge of the Cybermen was sold overseas, with Australia purchasing it in November 1975 and screening it in June/July 1977 with repeats in 1982 and 1987. Holland purchased it in 1976 while 1977 buyers included Dubai and New Zealand (who screened it in August/September 1978 with a repeat in February 1987). Purchasers the following year included Ecuador, Nigeria, Brunei, Hong Kong, Canada, Gibraltar and the USA (where it was re-edited and given a narration by American actor Howard daSilva). Brazil, Chile, Guatemala, Mexico and Venezuela all purchased it in 1979, and Malta screened it in November of that year. France broadcast it in 1986 as *La revanche des Cybernators*. In North America, it was syndicated from the early 1980s as a 91-minute compilation.

Following a poll held at the BBC's 'Twenty Years of a Time Lord' event at Longleat House in April 1983, demand for the release of 1967's *The Tomb of the Cybermen* on home video – a story which, at the time, was missing from any of the BBC film libraries – led to BBC Enterprises selecting *Revenge of the Cybermen* as the first *Doctor Who* story to be issued for sale on the domestic video market.

When issued in October 1983 on VHS, Betamax and Video 2000 formats, the serial was edited together into a single 90-minute compilation. The original cover by Sid Sutton erroneously carried images of Tom Baker from Season 18 and the Cybermen from *Earthshock*; this was rectified with a revised cover when the tape was reissued in May 1984. Pony Video issued the compilation in Japan as *The Cyberman Counter-Attack* in 1983. A videodisc of the serial was produced in 1986 and the compilation achieved budget release in October 1986 on VHS only. An episodic version of the serial was released by the BBC in April 1999, with the BBC retaining D3 copies of the original two-inch 625-line tapes.

Revenge of the Cybermen was broadcast on SuperChannel several times between April 1987 and February 1989. UK Gold screened the serial first in June 1993, with a number of compilation broadcasts since September 1993. DWM

SERIAL D **REVENGE OF THE CYBERMEN**

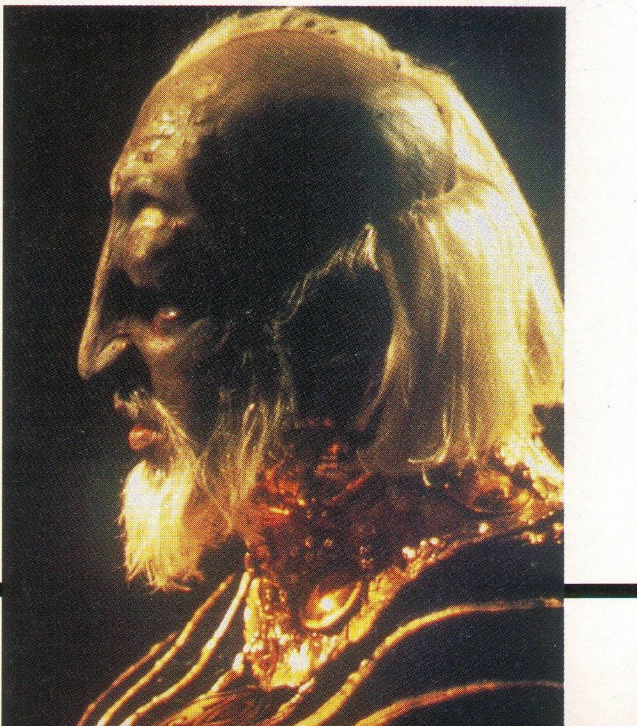
CAST **Tom Baker** *Doctor Who* with **Elisabeth Sladen** *Sarah Jane Smith*, **Ian Marter** *Harry Sullivan*, **Alec Wallis** *Warner* [1], **William Marlowe** *Lester*, **Ronald Leigh-Hunt** *Commander Stevenson*, **Jeremy Wilkin** *Kellman* [1-3], **David Collings** *Vorus*, **Michael Wisher** *Magrik*, **Christopher Robbie** *Cyberleader*, **Melville Jones** *First Cyberman* [2-4], **Kevin Stoney** *Tyrum* [2-4], **Brian Grellis** *Sheprah* [2-4].

EXTRA **Tony Lord, Pat Gorman** *Bodies*; **Michael Wisher** *Voices of Colville and Vogan Radio Operator*; **Cy Town, Leslie Weekes, David Billa, David Sulkin** *Vogan Hawks/Doves*; **Terry Walsh, Alan Chuntz** *Stuntmen/Vogan Dove Radio Operator/Vogan Hawks/Vogan Doves*; **Tony Lord, Pat Gorman** *Cybermen*; **Michael E Briant** *Monitor Voice*; **Harry Fielder, Barry Summerford, Roy Caeser** *Vogan Hawks/Doves*; **Terry Walsh** *Stunt Double for Doctor Who*; **Alan Chuntz** *Stunt Double for Commander Stevenson/Stunt Double for Harry Sullivan.*

CREDITS *Written by* **Gerry Davis.** *Production Unit Manager* **George Gallaccio.** *Production Assistant* **John Bradburn.** *Title Music by* **Ron Grainer & BBC Radiophonic Workshop.** *Title Sequence* **Bernard Lodge.** *Incidental Music by* **Carey Blyton** [uncredited additional music by **Peter Howell, BBC Radiophonic Workshop** in 2-3]. *Special Sound* **Dick Mills.** *Visual Effects Designer* **James Ward.** *Costume Designer* **Prue Handley.** *Make-up* **Cecile Hay-Arthur.** *Studio Lighting* **Derek Slee.** *Studio Sound* **Norman Bennett.** *Film Cameraman* **Elmer Cossey.** *Film Sound* **John Gatland.** *Film Editor* **Sheila S Tomlinson.** *Script Editor* **Robert Holmes.** *Designer* **Roger Murray-Leach.** *Producer* **Philip Hinchcliffe.** *Directed by* **Michael E Briant.** *BBC © 1975*

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (Chart pos)	App index
Part One	19 April 1975	5.35-6.00pm	24'19"	9.5M (24th)	57
Part Two	26 April 1975	6.30-5.55pm	24'24"	8.3M (28th)	–
Part Three	3 May 1975	5.50-6.15pm	24'32"	9.9M (25th)	–
Part Four	10 May 1975	6.35-6.00pm	24'21"	9.4M (22nd)	58



Life in the

When Sarah Berger landed the part of a 'very friendly monster' in *Attack of the Cybermen* – released as part of BBC Video's latest boxed set – she wasn't forewarned that appearing in *Doctor Who* could seriously damage her health! **Benjamin Cook** talks the Cryon game with the lady behind the latex . . .

Photos: BBC Video [3]

freezer

Let's face it – the Cryons aren't exactly *Doctor Who*'s most fortunate monsters. First off, an army of over-ambitious Cybermen invade the planet they call home; the Cryons' extensive knowledge of refrigeration equipment fails to provide them with the ability to mount a counter-attack, so they are forced into exile deep underground; their planet is then earmarked for definite destruction; their leader is kidnapped and locked in a storeroom; and, to cap it all, they can only live in sub-zero temperatures – or else they conk out and die. Unlucky or what?

"That's why I felt so sorry for the Cryons," admits Sarah Berger. "Not only was their home planet invaded and that, but they all looked so bloody ridiculous! Why is it always the friendly monsters who end up looking like idiots?"

Royal Shakespeare Company actress Sarah explains how she came to be cast as Rost in 1985's *Attack of the Cybermen*: "The director, Matthew Robinson, was looking for three experienced actresses to play Cryon space monsters. I'd done a lot of classical acting and so he offered me the part. I used to love watching *Doctor Who* as a kid – albeit from behind the sofa – and I couldn't believe that at last I'd been cast as a *bona fide Doctor Who* monster! Rost may have been very friendly, but she was a monster nonetheless. Matthew had also cast two other Cryons: Faith Brown, a lovely lady, with a great sense of humour, and Koo Stark – whoever told anyone that she could act must have been clinically insane . . ." Famous at the time, Koo Stark was a both a model and, allegedly, one-time girlfriend of Prince Andrew. Sarah claims that: "Koo threw a wobbly at the costume fitting when she realised what we had to wear, so Sarah Greene took her place."

But were the Cryon costumes really that bad? "Koo would have complained if she'd been given a ballgown to wear! Then again, the costumes were extremely painful. We were, literally, sewn into these one-piece latex body suits. Then we donned bald caps that even covered our ears and, because I'm deaf in one ear, I couldn't hear a bloody thing. Next, they painted our faces white and wedged space helmets over our heads. This was when I began to question Matthew's decision to cast experienced actresses as Cryons – I could have been the local newsagent for all anyone knew. The helmets, incidentally, distorted our vision and so we couldn't see, hear or breathe. Then they stuck on these huge false nails, so as we couldn't hold on to anything either, and enormous 'comedy' moustaches, so as we couldn't eat or drink without using straws. I also smoke like a chimney, you see, but I'd have gone up in flames if I'd tried!

"To make matters worse, the [underground] set was designed and built as a rockery and so all the Cryons were clinging on to each other, desperate not to fall over. They then covered the set with masses of dry ice, which began to filter into our helmets. We almost chocked to death! But I put up with all this tremendous discomfort . . . until I tried saying my lines! I suddenly realised that I couldn't talk without my moustache getting caught in my mouth. So Matthew suggested that I trim my moustache, but I ended up looking like Adolf Hitler!

Cold comfort: Flast and the Doctor

'I said, "Nicola, I'd like to see *you* act with a hermetically sealed helmet on your head!"'

"The ultimate indignity was when they decided to electronically distort our voices, rendering me virtually unrecognisable. I watched *Attack of the Cybermen* with my sister and we'd never laughed so much in all our lives. We could only tell which Cryon was Rost because I happened to be the tallest! It was very, very funny."

16 years on, Sarah fondly remembers (most) of her *Doctor Who* co-stars. "Maurice Colbourne [Lytton] was a very sweet man who would tell us wonderful stories about his work on *Doctor Who* [the same character having made his first apearance in the previous year's *Resurrection of the Daleks*]. The guys who played the Cybermen were also very nice, as was the indefatigable Colin Baker. Colin was such a charming man and, even though he wasn't the best Doctor Who, he was still terribly good. Nicola Bryant [companion Peri], on the other hand, really got on my nerves because she kept trying to tell me how to act! I'd been an actress for a lot longer than she had. I said, 'Nicola, I'd like to see you act with a hermetically sealed helmet on your head!' That shut her up . . ."

At the time, *Attack of the Cybermen* was widely criticised for its supposedly violent content – fist-crushings and all. Sarah finds this hard to believe: "*Doctor Who* was like a cartoon series," she says, "or a cowboy film or a fairy tale. Good always triumphed over evil. Violent content? Pah! Children in the mid-1980s were far more sophisticated than we were as kids. Besides, *Attack of the Cybermen* was so camp and silly!

"I remember, for example, getting really excited because it was written in the script that Rost gets to kill a Cyberman with her fantastically hi-tech space gun. I was so looking forward to shooting a Cyberman, but the gun they'd made me turned out to be a Pifco hairdryer with a tiny filament on top! When I pressed the filament a tiny pink bulb just went 'poof . . . poof . . . wheeze' and I was so disappointed. I thought it was going to be done with lasers!"

I ask Sarah to sum up working on the show. "Hot and uncomfortable, but also a lot of fun! *Attack of the Cybermen* really was a hoot. I had a line that went something like, 'Aaaagh! If we don't rescue the Doctor, our planet will be destroyed!' I'd waited my whole career to say that on national television! But the regulars took it all so seriously and I'm a terrible giggler! As hard as I tried, I just couldn't keep a straight face – Sarah Greene and I were in hysterics. I don't think I stopped laughing once on *Doctor Who* . . ." DWM

Peri (Nicola Bryant), chilling out in the Cryons' lair

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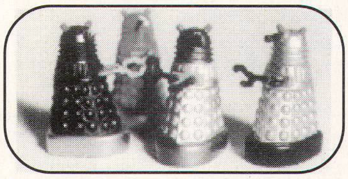

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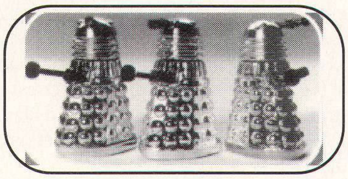

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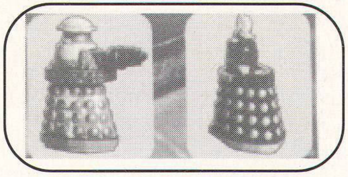

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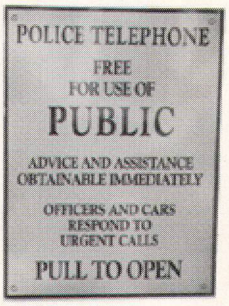
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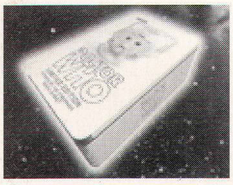

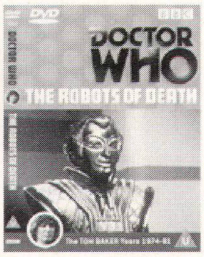
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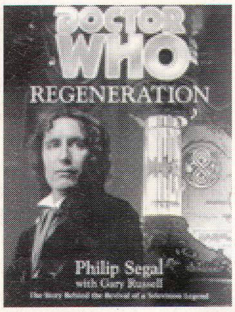
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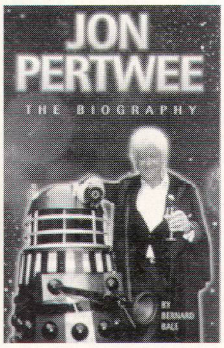
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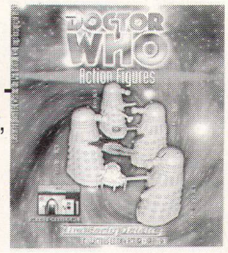
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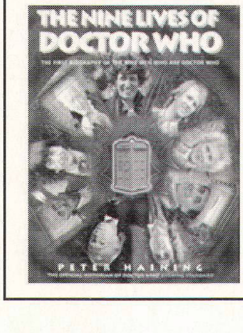
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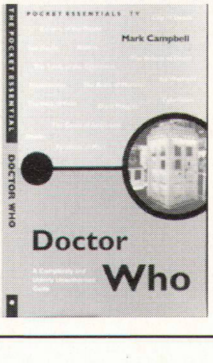
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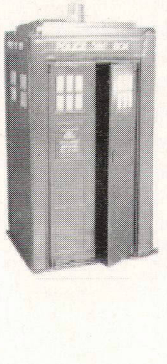

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The King of Terror

by Keith Topping

We find ourselves, once again, in the dying days of the 20th century. As millennium psychosis reaches its zenith, it is not the apocalyptic predictions of Nostradamus which concern Brigadier Lethbridge-Stewart and UNIT. Widespread rioting and the disappearance of large quantities of plutonium present more tangible threats, and so the call goes out once more for the Doctor – any Doctor! – to investigate mogul Paolo Sanger's multinational empire. But is there a hidden power lurking behind the throne? And why have anarchists chosen this moment to incite pan-global mayhem?

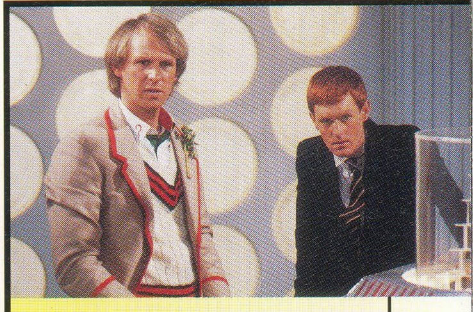
There has been no shortage of *Doctor Who* fiction rooted in the build-up to the year 2000 – but *The King of Terror* diverges from the norm, being concerned with earlier events than millennium parties. Its midsummer setting fits a tale richly steeped in the writings of Nostradamus – he of the scarf-knitting wife and the rather more famous prophecies of doom. After all, it was last July that we were told the end was nigh . . . Author Keith Topping acknowledges that, in considering Nostradamus' work, "the bewildering array of opinions on what they actually say – let alone what they mean – finally led me to do my own very bad translations. Which is, I suppose, the whole point of this novel – that, dependent on your agenda, words can be twisted to say whatever you want them to say."

The story has been in gestation for several years. "The basic idea of who was doing what to whom remained more-or-less the same – the 'why' changed a few times, though!" Topping believes the book has benefitted from being delayed until after the fact – had it been written last year, he "wouldn't have been able to watch the actual millennium itself – from my sick bed – which inspired the last couple of chapters." The end-of-year celebrations were not a primary inspiration, though; he insists the seeds were sown on "visiting Los Angeles for the first time, in 1998. It – not to be too gushing – blew my mind."

A co-author of the iconoclastic reference work *Doctor Who: The Discontinuity Guide*, Topping confesses to having particularly enjoyed working out which books, films and TV shows inspired TV *Doctor Who*. Perhaps it's not altogether surprising that he cheerfully admits that two of his protagonists are basically a "Bodie and Doyle double-act." *The Green Death* appears to have been another springboard: "UNIT ask the Doctor to investigate the activities of a multinational organisation which may have been subject to alien influence. It also involves the infiltration of said organisation by a member or members of UNIT and the presence of a pressure group with their own agenda . . . see where I'm going with this?"

Despite its multinational scope and large cast, *The King of Terror* is very much a *Doctor Who* story – but does such a mélange of styles mean that Topping is trying to maximise the spread of his potential readership? "I'm tempted to say, 'I'm writing it for everyone, and their dog' – but unless you've got a really sharp idea of a huge spread of popular taste, all you can do is write something that pleases you and hope that you've covered enough bases to please lots of other people too." *David Darlington*

The King of Terror is published by BBC Books on 6 November



Featuring The Fifth Doctor, Tegan, Turlough and the Brigadier
Enemies Billionaire businessman Paolo Sanger
Setting Los Angeles, the summer of 1999 – and between *The Awakening* and *Frontios*
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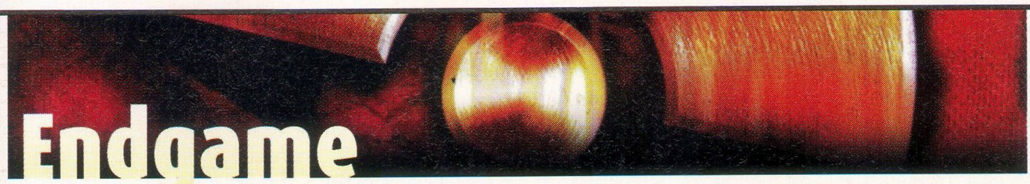


Endgame

by Terrance Dicks

The Second World War has barely cooled down, but already someone is seeking to escalate the frosty stand-off between East and West. Random acts of pointless aggression are being perpetrated; in a world of double- and triple-agents, can the Doctor be sure who to trust? Who is behind the mysterious 'Project Kali', and what are its objectives? And if somebody *did* want to incite trouble, wouldn't they seek to influence the most powerful man in the world?

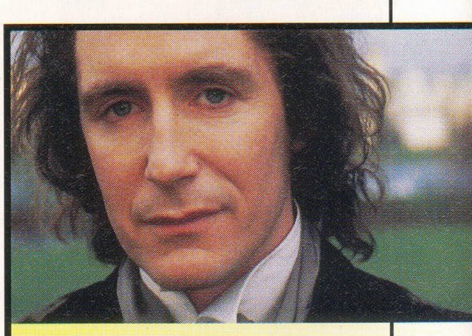
One might think Terrance Dicks experienced *déjà vu* in devising *Endgame* – after all, he launched the BBC range with *The Eight Doctors*, in which the Doctor suffers an identity crisis. But this is not, as Dicks laughingly suggests, "everyone else copying me!"; rather, it's emblematic of the thinking behind the book range at the moment, in which themes are being handed onward like batons in a relay race. Where *The Turing Test* expanded on the discussion of war, so *Endgame* incorporates still more historical figures into the action. As Dicks explains, "Justin [Richards, editor] wanted a cold war spy story set in the 1950s, and the most significant characters of 1951 were Burgess, Maclean and Philby. I got character studies for the new Doctor from Justin, about the Doctor being traumatised, not knowing who he is and not wanting to be involved any more, and weaved that into the story. All of the events involving Burgess and the rest are exactly as they happened – apart from the involvement of the Doctor, obviously . . ."

Although the Doctor isn't back to full health, he does seem prone to helping people almost despite his intentions, which was very much a part of the writer's thinking. "Writing this was hellishly difficult – I complained bitterly about it! – because I didn't have the Doctor. I had a mysterious young man who doesn't know where he comes from or what he can do, so I had to contrive situations extreme enough for him to react to, for some buried instinct to come to life. But he didn't have the idealism, the curiosity, or even the sense of fun, and I had to work hard not to make him seem dull . . ." Through such instinctive responses on the Doctor's part, *Endgame* depicts a major stage in his healing process.

As with the Doctor, the TARDIS is also becoming recognisable – the icon of the Police Box is so established, one can almost imagine an audience cheering as the blue shape assumes some identifiable form. But although the features are familiar, it can't actually *do* anything. Dicks admits: "I don't know what is going on with the TARDIS – it's as mysterious to me as to everyone else! I came up with the idea that the Doctor keeps it in his cellar, and it was a useful device to have available for other characters to blackmail the Doctor into helping them. But as for what else is going on, it's all down to Justin . . ."

Endgame is, of course, yet another sequel, although it is an interesting variant on the form; here, the Doctor can't remember his previous encounter with the Players. "If you've got a good idea, stick with it!" chuckles Dicks. "I liked the Players – that book seemed to go down well, and Justin was happy as long as the Doctor didn't recognise them. Who knows, there might even be a third one s day . . ." *David Darlington*

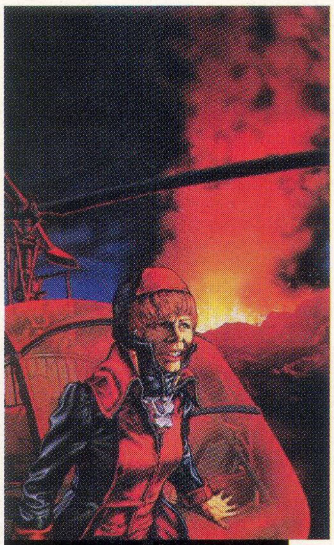
Endgame is published by BBC Books on 6 November



Featuring the Eighth Doctor
Enemies The formerly eponymous 'Players'
Setting London, 1951
You'll like this if you like *Players* (or any Terrance Dicks book, really), John le Carré, *Enlightenment*
Watch out for an amusing moment with an umbrella. A poisoned umbrella, obviously . . .

Golden years

As the 1980s dawned, the *Doctor Who* range was just about the only thing keeping publishers WH Allen afloat. But good times were just around the corner – and, as David J Howe discovers, American fans were to be the books' new Target audience . . .



Steve Kyte's unused jacket for *The Enemy of the World*

Fifty-two Target Books *Doctor Who* novelisations were available by the end of 1979 – but publishers WH Allen could not afford to become complacent. "I remember our licence was coming up for renewal," recalls Brenda Gardner, editor of the range from 1978 to 1979, "and we took a couple of people from BBC Enterprises out to lunch as we were worried that they might not want to renew, and to keep the licence for themselves. To my amazement there was no suggestion of this at all. We were very relieved – we were expecting them to make us pay more royalties or something, as the books were doing so well . . ."

The books did carry on, but without Gardner; she, together with several others from the company, was unexpectedly made redundant in September 1979 during a massive shake-up instigated by new Managing Director Bob Tanner.

Today Tanner runs a small literary agency – International Scripts – and his clients include the estate of science fiction author Robert Heinlein and anthologist Peter Haining. The uncompromising, no-nonsense Tanner started his working life on the *Daily Mail* newspaper, but was persuaded to go and work for the Scots entrepreneur John Menzies in the early 1960s, whose book division he ran for about eight years. He eventually became a director of Menzies, but was approached to join the newly-created New English Library publishing imprint, soon becoming its Managing Director. "I got to know many publishers while I was at NEL," he recalls, "and among them were the Americans who owned WH Allen, Ralph Fields and Mattie Burdon.

"In the mid-1970s I went to the Los Angeles book fair and met up again with Ralph. He told me that they had four companies, among them WH Allen. They wanted me to join them to look after these companies. I looked over the paperwork and finances of the four, and reported that I thought three of them were hopeless, but that WH Allen could be saved. They asked me to look at the budget for the next year. I said that they'd never make it, and when they'd calmed down I explained that they simply didn't have enough books being published to make the money they needed."

'Vast chunks of the story and the dialogue have been cut!'

As a result of Tanner's discussions with Fields and Burdon, changes were made to WH Allen's staffing structures, which culminated in the Managing Director moving on from the company by his own choice. This left a gap in the WH Allen hierarchy, but Fields and Burdon had their own plans.

"I went off on holiday to France," Tanner remembers, "and on my first day back Ralph was on the phone asking if I'd come round to see them. I'd told him after doing all the initial consultancy that I was happy running my agency and simply didn't have the time to run one of their companies as well, but he wanted me to come and see him so I agreed to meet the next day.

"When I arrived he took me down to the basement of 44 Hill Street, a huge ballroom-type space where they used to hold parties and so on, and when I walked in I saw that all the staff were assembled there. Ralph introduced me to them and said, 'This is Bob Tanner, your new Managing Director!'

"I'd never agreed to this! I had no intention of taking over as Managing Director! But this was Ralph Fields. He pulled a blinder on me and how could I then refuse?

"They had no money, things were in a terrible state, and every day people would arrive to try and take away typewriters and other equipment. I had no salary, they couldn't afford a car for me – and it wasn't until I'd been there some six weeks that we discussed how much they were going to pay me . . ."

Tanner was aware that the *Doctor Who* range was doing well, and he quickly became very fond of the subject. "*Doctor Who* was wonderful. I loved it. When you deal with a subject you fall in love with it. When I think back to my days in publishing . . . at New English Library, what really made that for me was Harold Robbins, and gaining distribution of *Penthouse* magazine. Two big things. I was also very proud of a series of books called *Skinheads* – critically slammed, but they sold very well despite everything. And what made WH Allen? It was *Doctor Who*.

"I'd actually been at the launch of the Target list and the first *Doctor Who* titles in 1973 and I knew Ralph Stokes. *Doctor Who* was a minor part of WH Allen's output when I started. The books were cheaply priced at around 70 pence each and they were publishing about one a month. I thought there was a great opportunity with *Doctor Who* as it was very popular.

"I suggested putting the price up, but the Marketing Director said that if we did we'd end up not selling any copies. But I insisted and when the price went up it made no difference to sales. I realised that we were onto something potentially big here, and decided that we needed someone to oversee the *Doctor Who* titles properly."

Among the people brought in by Tanner was Christine Donougher. "I didn't think Christine had enough experience for the Editorial Director job we had advertised," he admits. "When I told Christine we couldn't use her she asked if there was another job, and so I said we could take her on as an editor and she agreed . . .

"I asked Christine to look after the books and I wanted to increase the number we were doing. Christine was an excellent editor and we were gradually getting on better with the BBC. They were always quite amazed when we sent them the royalties each half-year!"

During 1979 the novels had, for unknown reasons, been reduced to one release every two months, but in 1980 they returned to pretty much a monthly schedule with Terrance Dicks writing all but one of the books, versions of the TV stories *Underworld*, *The Invasion of Time*,

Facing page: *Doctor Who and the Cybermen* – 1981 reprint jacket by Bill Donohoe

The Stones of Blood, *The Androids of Tara*, *The Power of Kroll*, *The Armageddon Factor*, *The Keys of Marinus*, *Nightmare of Eden*, *The Horns of Nimon* and *The Monster of Peladon*. The publishers were aware of the problems that just one author handling all the books might cause, and so during 1979 had approached both Philip Hinchcliffe and *Doctor Who*'s first story editor David Whitaker about doing more of the books. Ultimately, Hinchcliffe was to novelise only one more story, *The Keys of Marinus*; Whitaker died in February 1980, having only managed to complete some rough notes for a novelisation of his 1967 story *The Enemy of the World* – the adaptation of which was eventually written by Ian Marter and published in 1981.

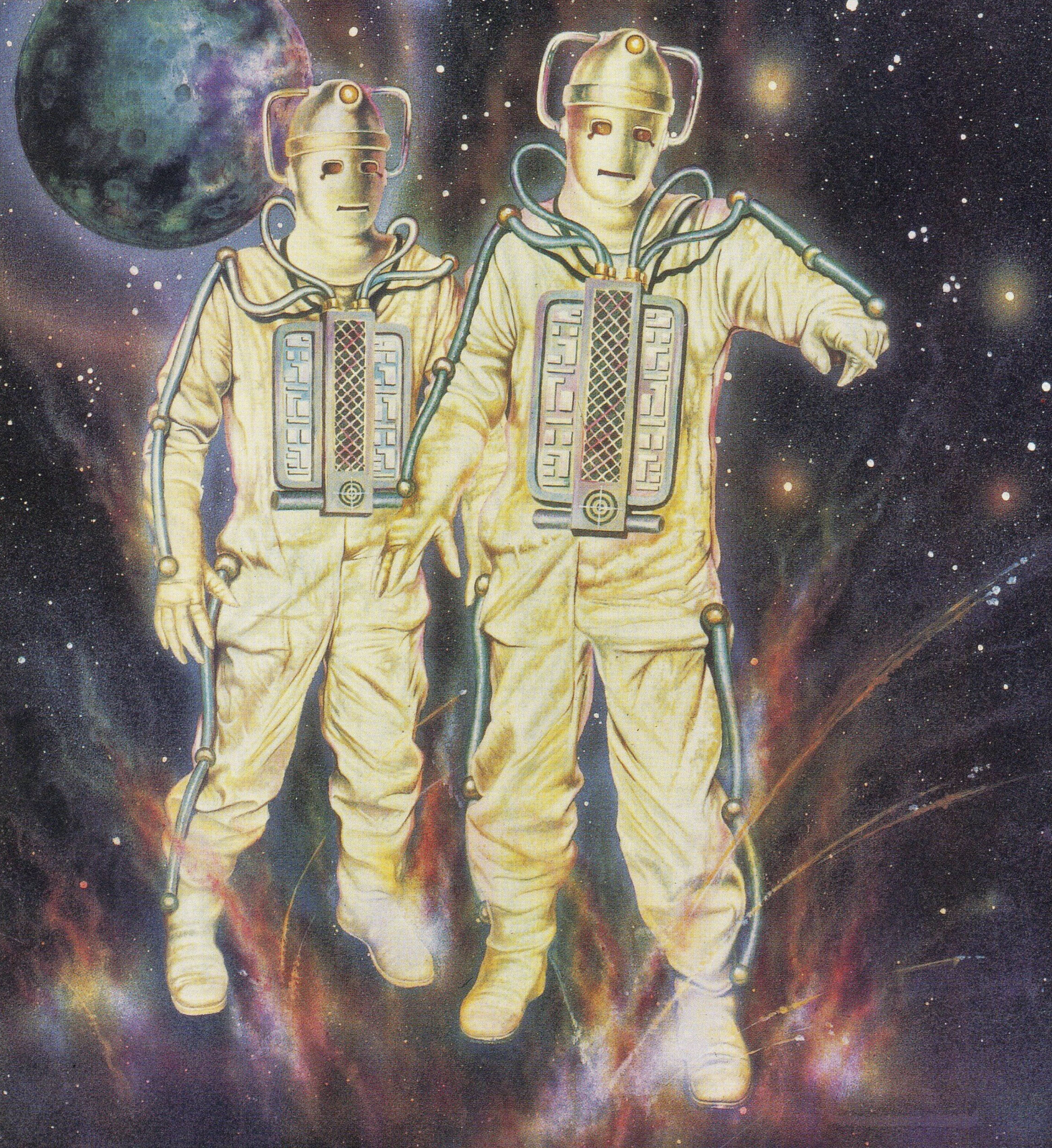
Covers were handled by a number of artists. Andrew Skilleter completed most of them, but *The Keys of Marinus* was provided by David McAllister, *Underworld* and *The Armageddon Factor* by Bill Donohoe, and *The Horns of Nimon* and *The Monster of Peladon* by Steve Kyte.

"After the initial few covers, the *Doctor Who* work became a steady and enjoyable thread of my career," says Skilleter. "Having completed the jacket paintings for a number of years, I naturally felt more enthusiastic over some more than others and there were periods when I wondered why on Earth I was doing *Doctor Who* jackets at all while engrossed in a huge project of Renaissance style set-piece paintings, or working on artwork related to the *Star Wars* saga."

David McAllister had been working for art director Mike Brett at WH Allen for some time before the first *Doctor Who* commission came up. "I was doing covers for thrillers, westerns, all sorts of things," McAllister recalls. "Mike knew that I could do figures and faces and so the *Doctor Who* covers came along. I hadn't done that much science fiction work, and so it really was because of what I had been doing for Mike up to that point."

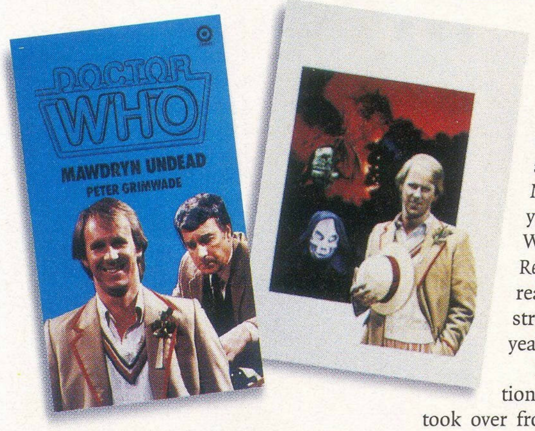
McAllister had started illustrating in 1977 after studying at the Central College of Art and Design in London, and Mike Brett was one of the first art directors to use his work. "With the cover for *The Keys of Marinus*, I remember I wanted to do something different, something which did not have people in it," he recalls. "I didn't

'What made WH Allen? Doctor Who. The BBC were always quite amazed when we sent them the royalties!'



The Keys of Marinus: Hinchcliffe's Voord "two-dimensional", according to Gary Russell

have a reference picture for the TARDIS, so doing the painting was interesting. I wasn't using an airbrush at the time and so all the background – all that black, the planet and stars – were done with a standard brush."



Unused covers for (left) *Mawdryn Undead* and (right) *The Visitation* – as painted by David McAllister

Generally, the books were well-received, with commentators in the fan press consistently saying that Dicks' books were better than expected. Fans were split on whether Philip Hinchcliffe had made a good job of *The Keys of Marinus*: whereas *Shada*'s Gary Russell was disappointed ("There is no animation, it is totally two-dimensional . . . Mr Hinchcliffe, I wait in absolute horror for your next book"), others, such as Paul Williams of *Doctor Who: Views, News and Reviews*, were very impressed ("an enjoyable read and a welcome change from the endless stream of Baker books published in recent years").

During 1979, the BBC's *Doctor Who* production team changed, and John Nathan-Turner took over from Graham Williams as producer of the show. As usual, WH Allen would send proofs of cover artwork and completed manuscripts to the BBC for approval, but Nathan-Turner took a more personal interest in trying to ensure that all *Doctor Who* spin-off material was of a high quality than his predecessor had. However, he did share Graham Williams' general dissatisfaction with the quality of the covers: on 25 February 1980, Nathan-Turner singled out the artwork for *Doctor Who and the Armageddon Factor* and *Doctor Who and the Power of Kroll* as being very poor; and later, on 9 June, he commented upon seeing the original artwork for the cover of *Doctor Who and the Keys of Marinus* that the TARDIS should be blue and not grey and that the light on the top should be white and not red. These comments were not taken on board by WH Allen.

During 1980, a potentially major problem arose which directly affected the *Doctor Who* range. The Writers' Guild of Great Britain wanted WH Allen to agree to a standard contract, and their main weapon was Guild member Terrance Dicks.

"The Writers' Guild was negotiating to get a standard contract agreed by the publishers," remembers Dicks. "They were fairly handicapped because most of their members were script writers and not book writers, so they didn't have a lot of leverage. But where they worked out they did have leverage was with me. I was doing a lot of books, and the Guild got in touch with me and said that they wanted me to take part in this strike, but this was going to affect me quite badly.

"I had a meeting with them about it, and tried my best to dissuade them. I told them that they were asking me to sacrifice myself and my career for their cause, but they said they were right behind me, and although I argued, I couldn't get anywhere. Also, having signed up to belong to the union, I didn't feel that I could blackleg. Malcolm Hulke, a good friend, had also been a very keen Writers' Guild member, and he would not have even considered not supporting them when they asked, and would no doubt have haunted me forever had I refused to help.

"I did feel that it was rotten luck on my part, though, and that the Guild were being a little unscrupulous. However it wasn't too bad for me in financial terms because you were allowed to work on things that were already under contract, and I had a couple of books in that position, and by the time that it would have begun to bite financially, the strike was settled and everything was back to normal. But I think that action made WH Allen realise that they rather had all their eggs in one basket and that I was the basket. It may therefore have become policy at that time to try and use other writers, but also, and coincidentally, I think the writers started to realise that the books were a good enough proposition to be worth doing."

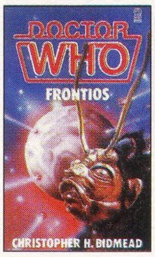
Ultimately Tanner met with the president of the Writers' Guild. "They wanted standard terms and we wouldn't give it to them," he recalled. "I had lunch with them and we eventually managed to sort it all out."

The result of this action was that in 1981 only four new *Doctor Who* titles were published: adaptations of *The Creature From the Pit* (David Fisher), *The Enemy of the World* (Ian Marter), plus *An Unearthly Child* and *State of Decay* (both by Terrance Dicks). In order to maintain a regular schedule of publications, hardback editions of some of the earlier books which had not previously been available in such a form were released.

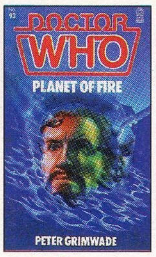
The suggestion to publish the novelisation of the first ever *Doctor Who* story, *100,000 BC* (at the time generally known by the title of its first episode – *An Unearthly Child* – rather than the overall title assigned by the production office at the time of transmission) came from Nathan-

Those Target book covers in full . . .

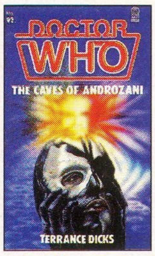
Month by month, this handy visual guide will help bring the Target range to life! Only original editions and reprints with new jacket illustrations are shown, with month of publication, original price, (w)riter and (a)rtist. This issue: December 1984 to October 1988.



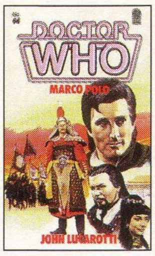
Doctor Who: Frontios
12/1984 £1.50
w Christopher H Bidmead
a Andrew Skilleter



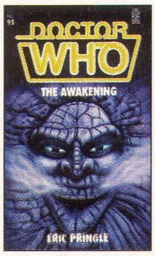
Doctor Who: Planet of Fire
1/1985 £1.50
w Peter Grimwade
a Andrew Skilleter



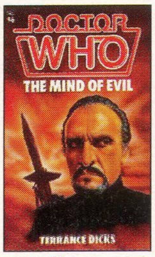
Doctor Who: The Caves of Androzani
2/1985 £1.50
w Terrance Dicks
a Andrew Skilleter



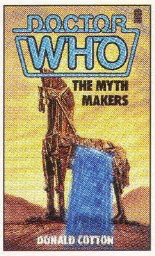
Doctor Who: Marco Polo
4/1985 £1.50
w John Lucarotti
a David McAllister



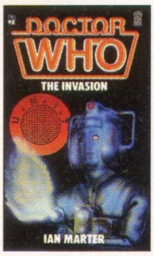
Doctor Who: The Awakening
6/1985 £1.50
w Eric Pringle
a Andrew Skilleter



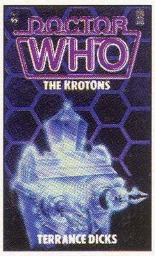
Doctor Who: The Mind of Evil
7/1985 £1.50
w Terrance Dicks
a Andrew Skilleter



Doctor Who: The Myth Makers
9/1985 £1.50
w Donald Cotton
a Andrew Skilleter



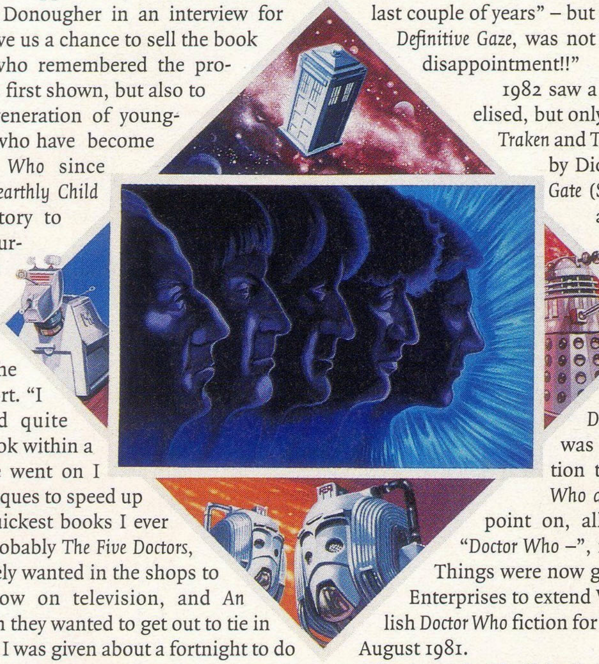
Doctor Who: The Invasion
10/1985 £1.50
w Ian Marter
a Andrew Skilleter



Doctor Who: The Krotons
11/1985 £1.50
w Terrance Dicks
a Andrew Skilleter

Turner on 20 July 1981. He had managed to secure a short season of repeats on the BBC, starting with that very adventure. However this left very little time to get the novelisation together.

"It was obviously an opportunity not to be missed," explained Christine Donougher in an interview for **DWM** in 1982. "It gave us a chance to sell the book not only to those who remembered the programme when it was first shown, but also to a completely new generation of youngsters and to people who have become addicted to *Doctor Who* since 1963. I think *An Unearthly Child* was an excellent story to publish and I was surprised it hadn't been done before."



Terrance Dicks was asked to handle the book – and, as he recalls, time was short. "I found that I could quite easily complete a book within a month, and as time went on I learned all the techniques to speed up the process. The quickest books I ever had to write were probably *The Five Doctors*, which they desperately wanted in the shops to tie in with the show on television, and *An Unearthly Child*, which they wanted to get out to tie in with a repeat. I think I was given about a fortnight to do that one.

"The pressure didn't feel phenomenal at the time – I was on my 20th or 30th novel by then and I was used to doing it. Around the start of the 1980s I would have started getting a video of the story as well, and so that made it a little easier . . ."

With *Doctor Who and an Unearthly Child*, cover artist Andrew Skilleter started an unbroken run (excepting 1983's photographic covers) of 21 jackets. "*An Unearthly Child* was wanted so urgently," says Skilleter, "that not even a rough was requested and the painting was completed over a weekend. So often there is not the opportunity to give the work as much polish as I'd personally like to – but then that is so often the case with professional illustration."

Fan reaction to the four 1981 books was mixed. *Doctor Who and the Creature From the Pit* was enjoyed by *Shada* reviewer Gary Russell, who called it: "The best, greatest, amazingly enjoyable Target book of all time." *Doctor Who and the Enemy of the World*, meanwhile, was heavily criticised by Chris Marton in *Wheel in Space*: "Vast chunks of the story have been cut. So have huge portions of dialogue. This is a pity, as it makes the book chop about so much that there is no natural flow, and this jars more than once."

'They desperately wanted to get The Five Doctors out to tie in with the television!'

Dicks' offerings received both bouquets and brickbats, perhaps proving that you can't please everyone. John Manning commented in *Peepshow* that *Doctor Who and an Unearthly Child* was "a change from the weakly-written rubbish that we have been subjected to over the last couple of years" – but Stephen P Boa, writing for *Definitive Gaze*, was not happy: "Oh dear! What a disappointment!!"

1982 saw a further eight stories novelised, but only *State of Decay*, *The Keeper of Traken* and *The Sun Makers* were adapted by Dicks; the rest were *Warriors' Gate* (Stephen Gallagher, writing as 'John Lydecker'), *The Leisure Hive* (David Fisher), *The Visitation* (Eric Saward), *Full Circle* (by Andrew Smith), and *Logopolis* (Christopher H Bidmead). Dicks' *Doctor Who and the Sunmakers* was the last original novelisation to carry the prefix "Doctor Who and the . . ." and from this point on, all the books were simply "Doctor Who –", followed by the story title. Things were now going well enough for BBC Enterprises to extend WH Allen's licence to publish *Doctor Who* fiction for a further five years from 21 August 1981.

The cover for *The Visitation*, the first novelisation of a Fifth Doctor story to be published, proved problematic. Artwork was commissioned from artist David McAllister, but this was rejected by actor Peter Davison's agents as not being a good enough likeness. As a result, the novelisation featured a photograph of Davison on the cover, the first time that a photograph had been used on a *Doctor Who* Target book cover. Bob Tanner does not recall the dispute over the artwork and instead remembers that the move was more to do with trying a new image for the Davison books, just as the TV series was trying a new image for the Doctor.

"We went to photographic covers as they were changing the Doctor and we thought it would be a good idea to use photographs to tie in with that," Tanner explains. "Then we started to get the agents and the artistes coming to us and saying that if we were going to use their photograph on the cover, then they wanted paying for it. Sometimes we would pay in books – if the actors got books they were happy, but the agents weren't. Finally we had to stop using photographs and went back to artwork as we just couldn't afford it. They wanted a royalty for us to use the photograph, as well as a lump sum and also a royalty on sales of the book and we just were not going to agree to that. All the extra accounting and work

Escape into the unknown

Dave Owen continues his re-reading of the Target books in order . . .

Lazy historians use the turn of decades as arbitrary cut-off points when making vague generalisations, but *Doctor Who*'s nature really did change dramatically at the end of each calendar decade it spanned. As the 1970s became the 1980s, the look and feel of *Doctor Who* on screen changed immediately, and the equation '*Doctor Who* = Tom Baker' became invalid. The series' novelisations underwent the same kind of paradigm shift. Eventually.

The rules at the end of the 1970s were easy to understand; the books usually had a drawing of Tom Baker on the cover and the name 'Terrance Dicks' on the spine, which was white. Within a year or so of transmission, new stories would appear as books and, satisfyingly, often in the same sequence. How cosy; how reassuring. How dull. This predictability was occasionally broken by Philip Hinchcliffe, a different name on the cover, or Ian Marter, whose lurid writing style proved terrifying to children and teenagers by now used to reading exactly what they had seen on screen.

Yet just as *The Leisure Hive* heralded a new *Doctor Who* on TV, Philip Hinchcliffe's *Doctor Who and the Keys of Marinus* took the Target range right back to its origins, providing a straightforward, arresting telling of a first season Terry Nation adventure. The back cover typeface changed and anally-retentive collectors screamed as the spines returned to colour. A hint of what was to come arrived as David Fisher adapted his own *The Creature From the Pit*, an option he had not exercised on his first two stories. More radically still, Ian Marter delivered *The Enemy of the World* – the most improbable choice possible, given the story's negligible

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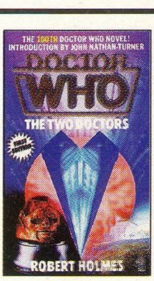
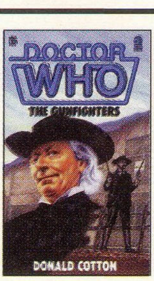
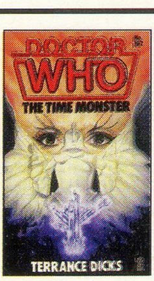

THE 100TH DOCTOR WHO NOVEL!
INTRODUCTION BY JOHN NATHAN-TURNER
DOCTOR WHO
THE TWO DOCTORS
ROBERT HOLMES

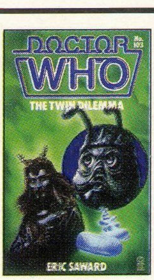
Doctor Who: The Two Doctors
12/1985 £1.75
w Robert Holmes
a Andrew Skilleter



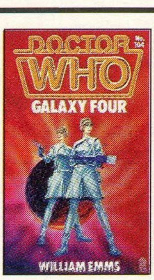
Doctor Who: The Gunfighters
1/1986 £1.60
w Donald Cotton
a Andrew Skilleter



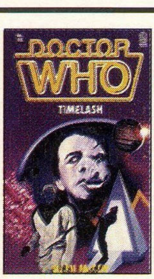
Doctor Who: The Time Monster
2/1986 £1.60
w Terrance Dicks
a Andrew Skilleter



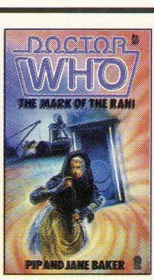
Doctor Who: The Twin Dilemma
3/1986 £1.60
w Eric Saward
a Andrew Skilleter



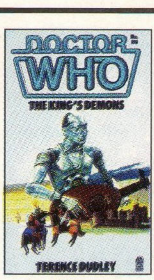
Doctor Who: Galaxy Four
4/1986 £1.60
w William Emms
a Andrew Skilleter



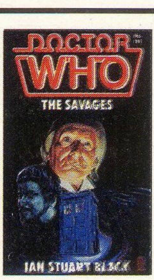
Doctor Who: Timelash
5/1986 £1.60
w Glen McCoy
a David McAllister



Doctor Who: Mark of the Rani
6/1986 £1.60
w Pip and Jane Baker
a Andrew Skilleter



Doctor Who: The King's Demons
7/1986 £1.60
w Terence Dudley
a David McAllister



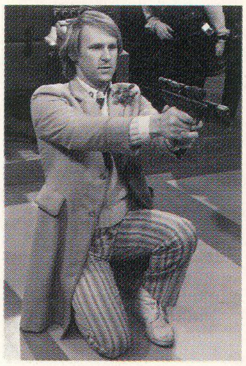
Doctor Who: The Savages
9/1986 £1.60
w Ian Stuart Black
a David McAllister

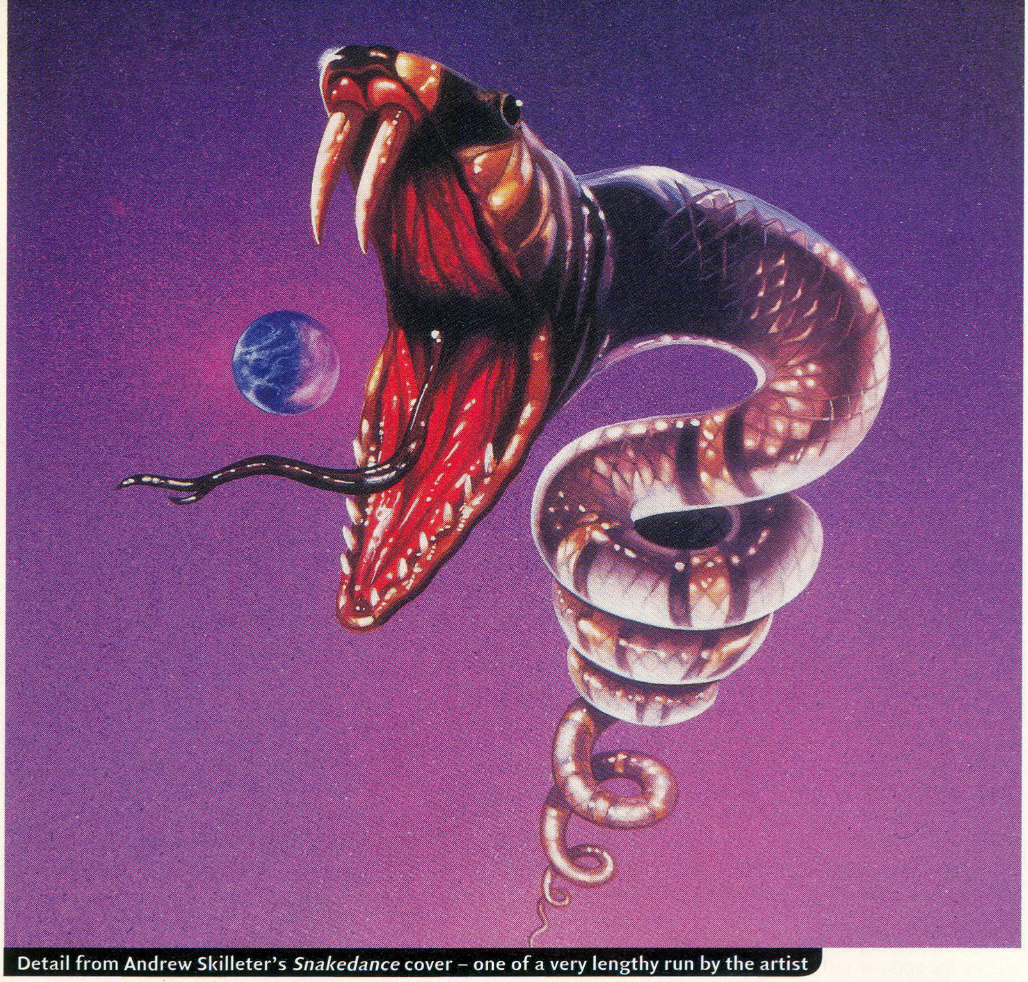
selling points. Marter also used the word 'bastard', which in pre-*New Adventures* Britain was positively Tynanesque. And then everything went quiet.

Doctor Who in print seemed to have no connection whatsoever with *Doctor Who* on television, until, sporting the new 'neon' logo, Terrance Dicks' *An Unearthly Child* coincided with the BBC2 repeat, and his own *State of Decay* arrived after Peter Davison's on-screen debut, both bearing spine lettering utterly at odds with what had gone before.

As Target began to catch up with BBC television, new rules were emerging. Screenwriters would novelise their own stories, unless Ian Marter wanted to; otherwise, they would default to Terrance Dicks. The diversity of the books increased tremendously as a result, and with many readers having access to home VCRs, few objected to moving away from literal depictions of what occurred on screen. This policy did Dicks few favours, with Johnny Byrne's scripts and the unloved *Meglos* and *Four to Doomsday* showing that the stories which fell to him to retell were those by writers with little to say.

David Fisher's novelisations were very similar in tone; as near as the Target range would get to a Douglas Adams contribution, which emphasises how much dialogue and levity was shed from *The Leisure Hive* in script editing. Although *The Leisure Hive* lacks the Peter Jones-style footnotes of *The Creature From the Pit*, its depiction of limb-hacking battles between Argolin warlords of legend is as much *Monty Python and the Holy Grail* as *Hitch-Hiker's Guide to the Galaxy*. Eric Saward is faithful to his own *The Visitation*, although the initially high level of description has fallen by the end; it's no surprise he passed up the chance to novelise *Earthshock*. Instead, Ian Marter provided a faithful adaptation, with only a little extra scene-setting (it's amusing that his Cybermen, upon just witnessing the clip from *Revenge*, clutch their chest respirators in the only recorded instance of Cyber-psychosomatic asthma!). By now, Marter





Detail from Andrew Skilleter's *Snakedance* cover – one of a very lengthy run by the artist

to administer it – we were just not going to do it."

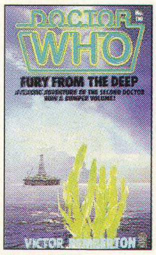
The following year saw the 20th anniversary of the television series (and also the tenth anniversary of the Target book range), and, while plans were being made to celebrate the event on television with a special story, and in public with a massive convention held at Longleat House in Wiltshire, at WH Allen, the one thing that Bob Tanner had always wanted to achieve with regards to the *Doctor Who* books was finally realised: distribution to America.

"Getting America and Australia was essential," he states, "no-one realised how big *Doctor Who* could be over there. From my days at NEL when I looked after *Penthouse*, I knew all the people in Australia to talk to about getting the books out there. I did a good deal with Australia, and our sales were going up. There was one point when the export sales were greater than the home sales.

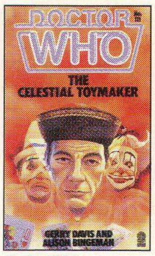
"But getting into America was always a problem and the BBC were getting a little tetchy about it all. But *Doctor Who* was on fairly infrequently in America and I tried a number of big publishers but they weren't interested. Then I contacted a friend of mine out there called Lyle Stewart, and initially he said he couldn't do it and so on, but I persisted until he finally agreed to try some." Stewart eventually took over the stockholding, sales, distribution and invoicing of all the Target *Doctor Who* titles in America on WH Allen's behalf on 7 September 1983.

"There was going to be a *Doctor Who* convention for the October Thanksgiving holiday in 1983," recalls Tanner, "and Christine and I went out to this convention and they had all the Doctors and loads of fans out there. It was an amazing experience. What Lyle did was to pile all the books he got from us like bricks in an enormous heap and I watched this pile vanish as the weekend went on and the copies were sold. Incredible."

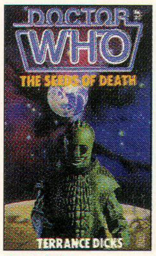
As with the novelisation of 100,000 BC, Nathan-Turner was keen that the novelisation of *The Five Doctors*, the 20th anniversary story, was released to tie in with its BBC transmission in November. He nevertheless made it very clear in advance to the publishers that the book should not go on sale before the official publication date of 26 November, and was greatly annoyed when he was told that copies had been on sale as early as two weeks prior to transmission. This was on top of Nathan-Turner's grievances regarding some of the factual books (in particular corrections not being made to *The Doctor Who Crossword Book* and mistakes in *The Doctor Who Programme Guide*) and also problems with other areas of merchandising, like the World Distributors' *Doctor Who Annual*. As a result of all this, in a memo dated on the anniversary itself, 23 November, Nathan-Turner requested a meeting with BBC Enterprises to discuss the merchandising of *Doctor Who* in general. In the same memo he suggested that Brian



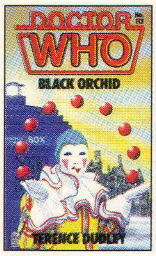
Doctor Who: Fury From the Deep
10/1986 £1.95
w Victor Pemberton
a David McAllister



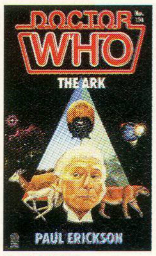
Doctor Who: The Celestial Toymaker
11/1986 £1.60
w Gerry Davis and Alison Bingeman
a Graham Potts



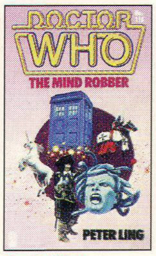
Doctor Who: The Seeds of Death
12/1986 £1.60
w Terrance Dicks
a Tony Masero



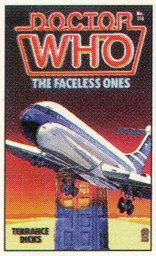
Doctor Who: Black Orchid
2/1987 £1.75
w Terence Dudley
a Tony Masero



Doctor Who: The Ark
3/1987 £1.75
w Paul Erickson
a David McAllister



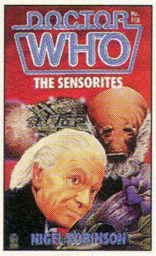
Doctor Who: The Mind Robber
4/1987 £1.75
w Peter Ling
a David McAllister



Doctor Who: The Faceless Ones
5/1987 £1.75
w Terrance Dicks
a David McAllister

DOCTOR WHO
THE SPACE MUSEUM
GLYN JONES

Doctor Who: The Space Museum
6/1987 £1.80
w Glyn Jones
a David McAllister



Doctor Who: The Sensorites
7/1987 £1.95
w Nigel Robinson
a Nick Spender

Gearing, the *Radio Times* editor who had been very supportive of *Doctor Who* in publishing a special magazine to mark the 20th anniversary, might be interested in discussing the possibility of editing and publishing the novels through the BBC's own imprint. Ultimately, the growing unease between WH Allen and *Doctor Who*'s producer was smoothed over and the licence to publish the novelisations stayed where it was.

The Five Doctors was hastily written by Terrance Dicks from an early version of his scripts for the TV series and, in line with Tanner's policy of pushing the price of the books up whenever possible, this book cost £1.50 (the other novelisations were at the time £1.35, with the exception of *Terminus* which, due to its significantly greater length, was also priced at £1.50). As usual with Dicks' novelisations, fan reaction hit both extremes: "This is a really good book, and deserves all the credit it can muster," said Russ Mould in *Eye of Horus*. Conversely, an unknown reviewer in a fanzine celebrating the anniversary story commented: "Terrance Dicks has in my view, become stale. He has now written so many of the Target selection that fans can expect nothing new from his books. In my view, he should adopt a different style, leaving behind his 'recite the facts' manner of today."

The other novelisations published in the anniversary year were *Time-Flight* (Peter Grimwade), *Meglos* (Terrance Dicks), *Castrovalva* (Christopher H Bidmead), *Four to Doomsday* (Terrance Dicks), *Earthshock* (Ian Marter), *Terminus* ('John Lydecker') and *Arc of Infinity* (Terrance Dicks). Dicks' domination of the writing chores seemed to be drawing to a close, with the majority of newer adventures being novelised by the original scriptwriters.

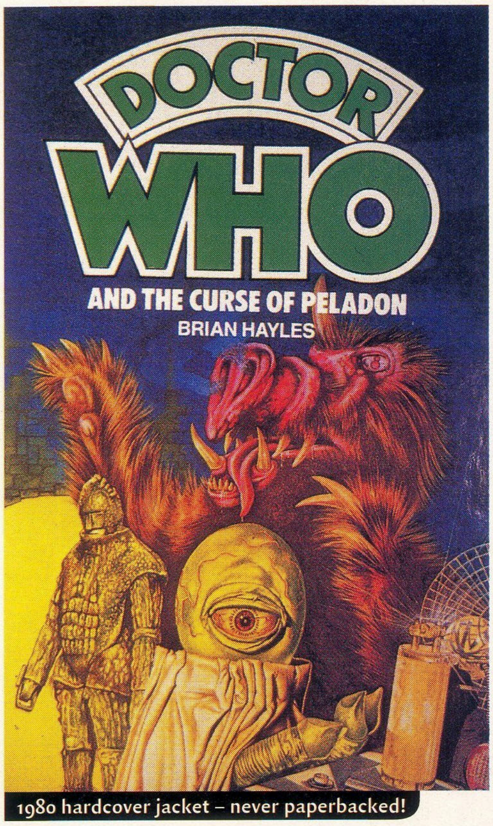
Marter and Lydecker's books were generally praised, while Peter Grimwade's debut was described by Robert Franks in *Shada* as "an immensely enjoyable book and an undoubted success for Peter Grimwade" – but by Howard Bull in *TARDIS* as "one of the worst, if not the worst *Doctor Who* book ever written." *Meglos* was similarly singled out for criticism, Steve Mercer in *Shada* proclaiming: "this book is the pits."

On the other hand, Christopher H Bidmead seemed to have got it just right. "Here, just for you, is another really classy book, from another really classy writer," enthused Russ Mould in *Eye of Horus*. Paul Vanezis, writing in *Arc of Infinity*, echoed this view: "In my opinion, *Castrovalva* is the best example of a *Doctor Who* book I have ever read, and I challenge anyone to name a *Doctor Who* book by a different author that is better."

'Getting into America was always a problem – the BBC were getting tetchy!'

Whatever the fans thought of their relative literary merits, all the novelisations were doing phenomenal business. For 1983 alone, the 2.5 per cent royalty earned by the BBC on sales of all the WH Allen *Doctor Who* titles was nearly £36,000 – making net takings of the books just under £1.44 million. Each paperback enjoyed a first edition print run of around 40,000 copies, with an average reprint print run set at around 17,000 copies.

With the paperback release of *Terminus*, the books carried a number proclaiming them to be part of the Target *Doctor Who* library. *Terminus* was number 79, *Arc of Infinity* was not numbered and then from *The Five Doctors* (number 81) onwards the books were numbered in publication order. Earlier published titles were simply listed alphabetically and then numbered from 1 to 78, these numbers appearing on reprint editions from 1983 onwards. The decision to start numbering the books came from Tanner: "It came to me one day," he explains, "that with the Mills and Boon titles, people don't ask in the shops for the books by title, they ask for book number 36 or whatever. So I thought that if we numbered the *Doctor Who* books, the same thing would happen. It was my idea, I'm afraid!"



1980 hardcover jacket – never paperbacked!

As 1983 drew to a close, *Doctor Who*'s popularity in America was booming. The series on television was enjoying a high profile and merchandise sales were running at an all-time high – but at WH Allen, Tanner and Donougher had to face the realisation that WH Allen's most lucrative range of books might have to be curtailed simply because, with 12 novelisations a year, but only six new television stories, they were rapidly running out of stories to adapt . . . DWM

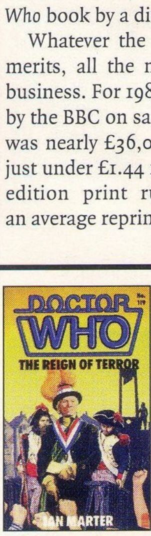
had adopted the emerging house style – depict everything shown on screen, without shying from references to other adventures – and *Earthshock* is correspondingly less distinctive than his earlier books.

Andrew Smith's *Full Circle* is very much the work of a *Doctor Who* fan full of enthusiasm, depicting all that was televised but adding a prologue and other untelevised scenes. It's a faultless yardstick with which to judge other novelisations of the period. Peter Grimwade's *Time-Flight*, on the other hand, falls far short, being a supersonic race to get to the end of the story in minimum time. This is certainly not the case with Christopher H Bidmead's adaptations of his own episodes. No story needs explanations like *Logopolis*, and they are gratifyingly present throughout. By *Castrovalva*, he is telling an unorthodox story in a way that makes perfect sense, calmly having either the characters or the narration exposit the necessary theory. There's a far better explanation of recursion in here than ever made it to the screen.

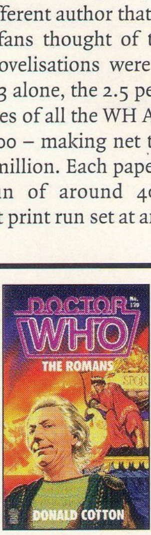
What makes *Castrovalva* stand out among the works under evaluation here, is that it is as much about ideas as actions, and feels perfectly at home on the printed page.

Disconcertingly, neither of Steve Gallagher's adaptations, under the *nom-de-plume* John Lydecker, has discrete chapters,though he does use them when writing as himself. Despite an introduction which promises deviation from what was broadcast, *Warriors' Gate* is mostly very accurate, with little further embellishment to on-screen events. *Terminus* is still more generic, and even retains the story's theatrical cliffhanger.

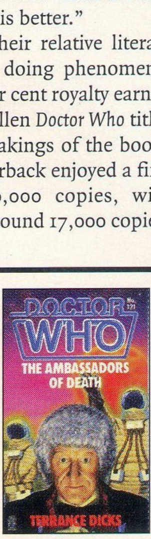
At the end of this transition, a new order had been established, and despite the horrible photographic covers of the Peter Davison stories, the books were at least achieving a kind of consistency. And Terrance Dicks would always be on hand to generate an instant snapshot of a high-profile TV story, be it *Destiny of the Daleks*, *An Unearthly Child* or *The Five Doctors*. Some things would never change.



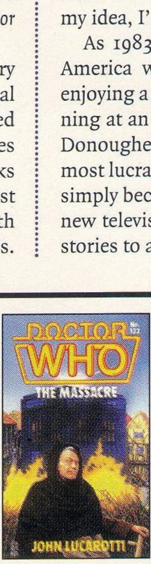
Doctor Who: The Reign of Terror
8/1987 £1.95
w Ian Marter
a Tony Masero



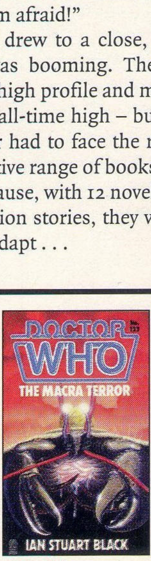
Doctor Who: The Romans
9/1987 £1.95
w Donald Cotton
a Tony Masero



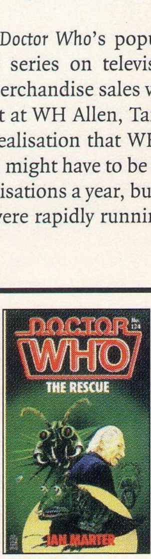
Doctor Who: The Ambassadors of Death
10/1987 £1.95
w Terrance Dicks
a Tony Masero



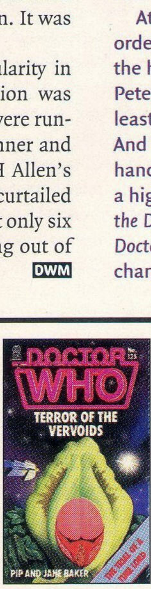
Doctor Who: The Massacre
11/1987 £1.95
w John Lucarotti
a Tony Masero



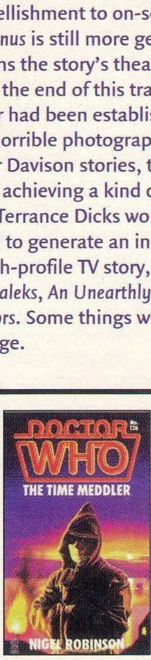
Doctor Who: The Macra Terror
12/1987 £1.95
w Ian Stuart Black
a Tony Masero



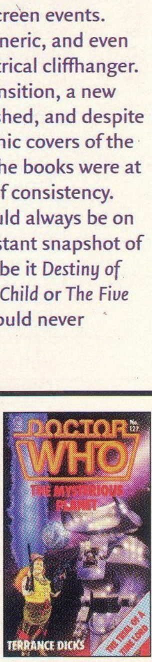
Doctor Who: The Rescue
1/1988 £1.95
w Ian Marter
a Tony Clark



Doctor Who: Terror of the Vervoids
2/1988 £1.95
w Pip and Jane Baker
a Tony Masero



Doctor Who: The Time Meddler
3/1988 £1.99
w Nigel Robinson
a Tony Masero



Doctor Who: The Mysterious Planet
4/1988 £1.99
w Terrance Dicks
a Tony Masero

by **The Watcher**

It's the end, but . . .

One of the more hilarious and occasionally embarrassing fringe benefits of being a closet *Doctor Who* fan involved in 'the business' is the ever-present possibility that, at the unexpected drop of a hat, one might find oneself playing a love scene, or getting murdered by, or just taking afternoon tea with, some random alumnus from the glorious history of the world's greatest television programme. It therefore gives me great pleasure to inform you that I've just spent a few weeks in Cheshire working alongside (and indeed sharing some rather alarming digs with) a very good actor called David Redgrave, who began his television career playing one of Lady Adrasta's guards in *The Creature From the Pit*. As boasts go, this is less than entirely impressive, but all the same you can imagine how secretly delighted I was when the truth came out.

I've just been sharing digs with one of Lady Adrasta's guards . . .

At the risk of turning this into the most pathetic name-dropping exercise in history, perhaps I should titillate you with some of my other close brushes with greatness. I'll have you know, for instance, that one of my tutors at drama school was none other than David Gooderson. That probably explains a lot, I hear you mutter, but I beg you not to judge a man on one credit alone – whatever would we think of Robert Holmes if he'd stopped after *The Krotons*? Mr Gooderson may be nobody's favourite Davros, but I can happily inform you that he was a very fine teacher.

Then there was a bit of a double whammy a few years ago, when I found myself working with two *Doctor Who* veterans on the same show. One was the magnificent John Woodnutt, who surely needs no further introduction, and the other was an adorable elderly lady called Margot Thomas, who had long ago played the perfidious stallholder in the first episode of *The Romans*. She volunteered this information, quite unbidden, one afternoon during a break in rehearsals: "All I can really remember is that Maureen O'Brien was in it," she declared stoutly, "and she was very upset because her cat had just died, and William Hartnell was Doctor Who." I never quite plucked up the courage to ask whether this last point was merely an additional recollection, or a further cause of Maureen's melancholia.

Among many similar encounters too foolish to mention, perhaps my proudest moment was the night I persuaded my erstwhile colleague Karen Clegg to recreate her pivotal role as Sarn, the doomed Lakertyan in *Time and the Rani*. One evening, after the performance and indeed after a few drinks, the redoubtable Ms Clegg rose to her feet and executed an uncannily accurate rendition of the idiosyncratic stiff-limbed Lakertyan gallop, right through the stalls bar of Nottingham Playhouse. All heads turned. As did several stomachs.

But sadly, the innocent pleasure of Whovian star-spotting is now in terminal decline. The world is getting older, and the *Gallifrey Guardian* obituary column brings sadder news with every passing month. There was a time, not so very long ago, when the programme notes of any provincial theatre production, not to mention the closing credits of any motion picture shot in Britain, would be practically guaranteed to yield amusingly rich pickings for sad obsessives like ourselves. How well I recall seeing a veritable Troughton-era convention of a pantomime in 1984, starring Deborah Watling, Windsor Davies and Bernard Bresslaw (my abiding memory is the spectacle of the former Varga-the-Ice-Warrior, in full Ugly Sister get-up, belting out that autumn's smash hit *Ghostbusters*) . . .

By way of contrast I saw my first *Hamlet* that same year, an RSC production in which the boring-but-necessary double act of Voltemand and Cornelius were played respectively by Peter 'Thank you, my liege, that's what I wanted to know' Miles and Don 'Bert the Landlord' McKillop. Believe me, Voltemand and Cornelius don't get much more exciting than that. In the same production, the Ghost of King Hamlet was *Time-Flight*'s Captain Stapley, and the Player King was Chancellor Goth. I ask you – what more could I have possibly hoped for? Matthew Waterhouse in the title role?

But alas, one only has to compare the *Who*-infested credits of *Star Wars* with those of *The Phantom Menace* to realise that, as *Doctor Who* itself recedes into history, so too do the chances of seeing a bit-part player from the Pertwee era unexpectedly trading one-liners with members of the Hollywood A-list (although a similar syndrome has recently begun hitting *Casualty*: the spectacle of Nurse Mark sharing scenes with Leonardo DiCaprio in *The Beach* simply *does not compute*). Gone, too, are the heady days when the stunt credits of just about every major British-shot movie could be relied upon to include at least one name from the ubiquitous trio of Terry Walsh, Marc Boyle and Nick Hobbs. It's sad, but it's true: Mensch, Kronos and Aggedor stalk our picture-houses no longer.

Simply by being the first *Doctor Who* format in a decade to regularly employ actors, the Big Finish series has begun a potential revival of the syndrome (indeed, they've already featured a *Phantom Menace* actor). But even so, something tells me things will never quite be the same again. I mean, I saw Bellal on stage with Ben Kingsley. I saw a guard from *The Five Doctors* play the lead role in *Equus*. And yes, by God, I saw Matthew Waterhouse give his Hamlet.

I tell you, dear reader, a valuable part of our cultural heritage is dying out: so for goodness' sake, catch 'em while you can. **DWM**

The Final Test

We can't kill you – you're a genius! But are you *really* . . ? As usual, no prizes – it's all in fun. Answers next issue.

What connects:

1 Yartek in Season 1, Linx [pictured] in Season 11, Davros in Season 12, Davros in Season 22 and the Destroyer in Season 26?

2 *The Abominable Snowmen, The Masque of Mandragora, The Pirate Planet, The Five Doctors* – and two others too obvious to mention?

3 Linx, Ssorg, a Cyberman killer and Constable Zreeg?

4 *Mission to the Unknown* plus *The Myth Makers; The War Games* plus *Spearhead From Space*; and no others?

5 *The Space Museum, The Wheel in Space* and *Frontier in Space*? (And no, the answer isn't 'space'!)

6 The last five Malcolm Hulke serials, *The Dæmons, The Curse of Peladon, The Green Death* and the very beginning of *The Time Warrior*?

Answers from last issue

1 They all died in the TARDIS control room.

2 Their working titles all included the word 'time': *The Time Warriors, The Hand of Time, Stones of Time, A Gamble With Time*.

3 They all drive Bessie (Mike Yates does so off-screen in *The Dæmons*).

4 They are the only companions who leave before the end of a story (Victoria appears in the recap at the beginning of *The Wheel in Space*).

5 They are all jokingly named after production personnel: [Rodney] Bennett Oscillator (*The Ark in Space*); [Peter] Grimwade's Syndrome (*The Robots of Death*); [Ian] Briggs (*Silver Nemesis*).

6 Although there are others in which he appears only in recaps or as a body-double, these are the only five episodes from which the character of the Doctor is entirely absent.

COMING NEXT ISSUE!

Return of the Rani!

It's the woman we want! Kate O'Mara – *Dynasty* diva, *Triangle* temptress, and sometimes sinister space scientist – talks exclusively to DWM about life, love and Loyhargil!

Drahvin Saturday!

It's a Rill-a-minute as the Doctor, Steven and Dodo get Chumbley with a race of intergalactic Amazons. Take a one-way trip to *Galaxy 4* in next issue's *Archive* . . .

Logopolitan life lessons

Miffed that you've missed the moral message of *Meglos*? Fear not, as *Everything I Ever Needed to Know* . . . hits Tom Baker's final years as Doctor Who!

Plus!

Avoid running up and down lots of corridors for 25 minutes as *The Adventure Game* tackles that difficult second episode! The sassenach Time Team pay a visit to *The Highlanders*! Izzy finds herself involved in robot wars as *The Autonomy Bug* continues! And all the regular bits and bobs that you know and love!

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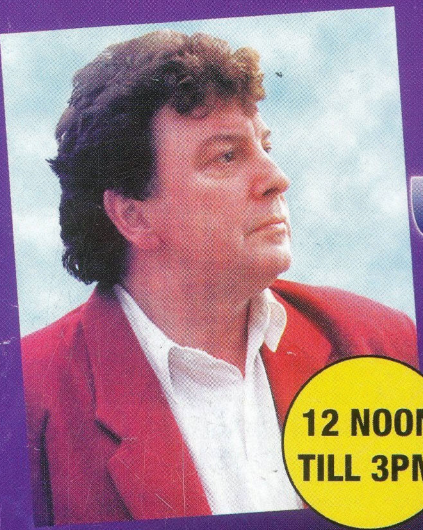

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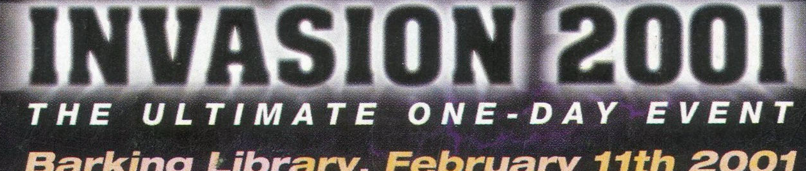

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